

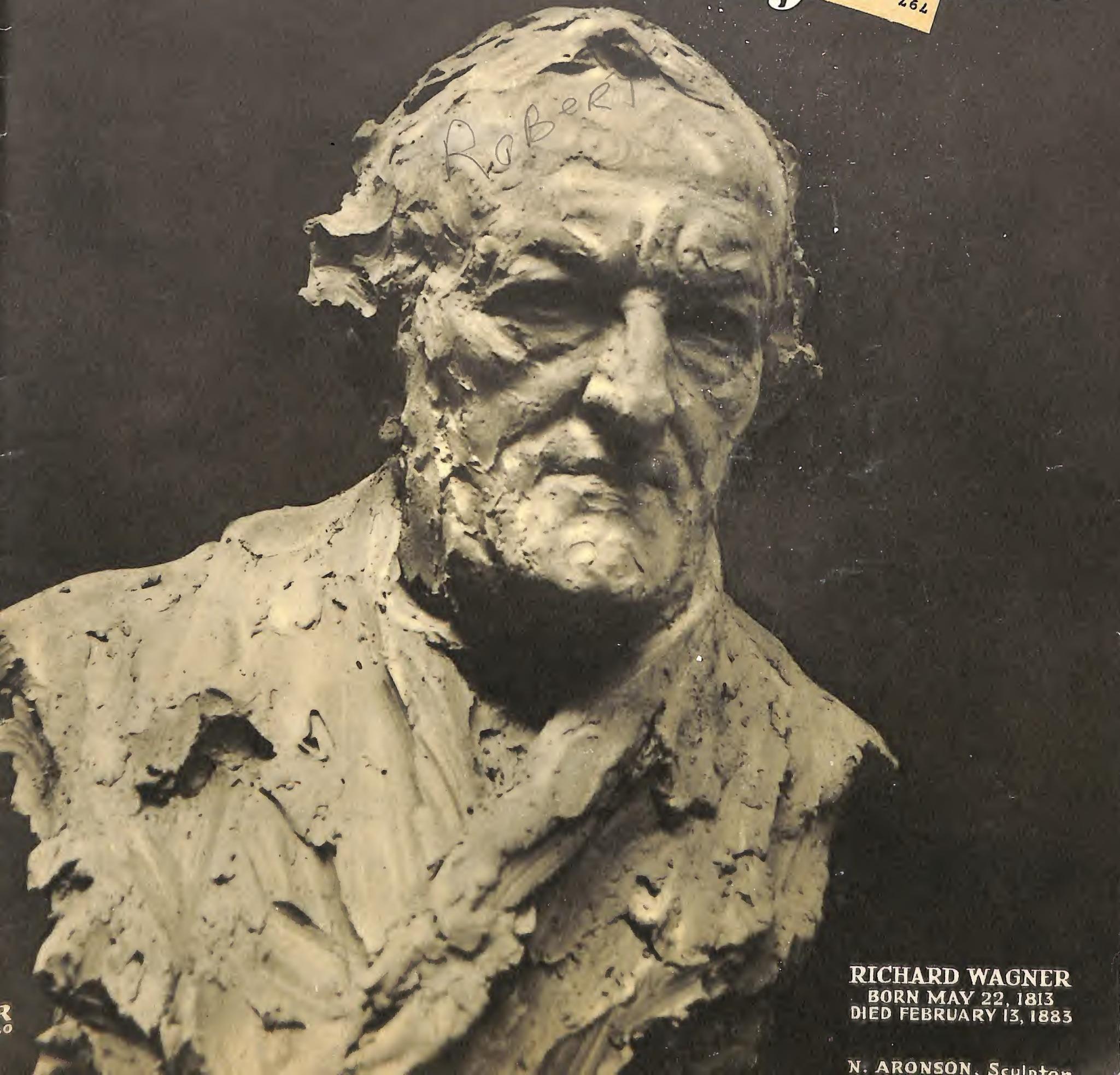
THE ETUDE

February

1948

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THE ETUDE

"I Have Taught Myself to Sing"

IN 1868, Jenny Lind, then forty-eight years of age, wrote to a Swedish professor living in London a very significant letter upon the art of singing. This letter is reproduced in another part of this issue. Jenny Lind was a vocal marvel, but unfortunately there is probably no one now living who has any conception of what her voice was at its prime, when she left the operatic stage in 1849, or the concert stage in 1870, at the age of fifty. However, the epochal musical triumphs she had can only be accounted for by the great charm of her personality, the beauty of her voice, and the musicianship with which she sang. In the letter we have mentioned she wrote, "I have taught myself to sing." This of course is not exactly factual, because she entered the School of Singing at the Court Theatre in Stockholm and made her debut as *Agathe* in "Der Freischütz," when she was eighteen. When she was twenty-one she studied with Manuel Garcia for nine months in Paris. But Jenny Lind "had what it takes" since, at the infantile age of two, her voice was so exquisite that she amazed all who heard her.

In addition to having a God-given vocal instrument, she was endowed with a fine mentality, splendid health, high ideals, and that "something" which enabled her to determine for herself, better than any teacher, when she had touched the heights of singing. Therefore, when she wrote, "I have taught myself to sing," she did not refer to the hours of musical training and drill which she must have had with teachers, but to her self-determination to pursue an ideal of vocal tone and interpretation distinctly her own.

The singer, in addition to acquiring a musical technic and an interpretative technic, must also be concerned in the development of an instrument—the most delicate, the most vital, the most simple, the most complicated, the most sensitive, and the most capricious of all instruments—the human voice. When one considers the wear and tear upon the voice of the artist after years of operatic and concert performances, it cannot be looked upon as a weak and frail organ. In fact, it is a very tough organ, and if it is not abused, will stand an astonishing amount of use. It is only when it is improperly used or strained, that it suffers.

The voice is the singer and the singer is the voice. The slightest physical or mental pain or indisposition may affect the voice instrument very noticeably, whereas the piano never catches cold, the violin never has a stomach ache, and the clarinet never has sinus trouble.

Teachers of singing may give certain pupils a great deal of pleasure by training them to the margin of their vocal limitations. One of the most unethical practices is that of intimating to the student with slight vocal possibilities that with hard work and

plenty of lessons the pupil may attain great success, whereas, the teacher knows from the start that there is only a faint chance of producing anything more than mediocrity. Voice teachers of outstanding reputation are conscientious to a fault in this matter, if only because they know that the failure of a pupil whose ambitions have been raised to great heights only to fall to the ground, is a disastrous natural result.

Really great natural voices are as rare as Kohinoors. They appear once in a million instances. However, where the singer has an extraordinary musical intelligence, it sometimes happens that talents may not be notable but combine to make an artist of great power, originality, and practical concert and operatic significance.

The voices of Lillian Nordica, David Bispham, and Mary Garden were by no means great natural voices, but these artists became among the greatest singers in history. Each had an individual timbre that was hard to forget. In the cases of phenomenal natural voices such as those of Jenny Lind, Adelina Patti, Amelia Galli-Curci, Enrico Caruso, Mattia Battistini, and Marian Anderson, these artists are the heaven-born children of Destiny.

In the whole history of teaching the art of singing there have been ceaseless efforts to make and codify certain rules of practice, certain regulations that would apply to all voices—in other words, a method. This scientific approach is commendable and in some cases successful, but for the most part we must remember that teaching singing is an art, made so because of the enormous variability in singers and in their vocal organs. Each voice must be treated individually. The singer is not the output of a factory production line.

We have a great respect for an able, long experienced, sincerely conscientious teacher who, like a great physician, has the knowledge of judgment, taste, and inspiration entitling him to be hailed as one of the foremost masters of the art. Such teachers are rare. They cannot be produced by rote, any more than can the singers themselves. One that we knew was the late Giuseppe Boghetti. He was a Russian, not an Italian, who settled in Philadelphia and taught in the Presser Building. One day he called us up in great excitement and said that he wanted an opinion upon a pupil he had found, as he probably would have to teach the pupil without fees. He sent her to our office. She appeared modestly at the door, with one of the Editor's songs (*Oil Car'line*) in her hands. After hearing one verse, Maestro Boghetti was told by phone that he would miss the opportunity of a lifetime if he did not teach the girl. The name of the singer was Marian Anderson. "What a windfall!"

(Continued on Page 124)



TAPALES ISANG
Famous Filipino prima donna, who astonished Paris a few years ago as Madama Butterfly, was literally self-taught in her roles through studying phonograph records.

Learning How to Sing

by Jenny Lind

THE GREAT Swedish soprano, Jenny Lind, when she was forty-eight, was asked by one of her compatriots who was starting a conservatory, to give her thoughts upon the art of singing. The terminology she uses in this extract is at times difficult to understand. To her, the word, "Binding," for instance, has little significance in these days and we cannot say whether she meant *legato* or the "binding" of the different registers.

This letter, addressed to Professor Byström, will be eighty years old in June. It was translated for *The Musical Courier* (October 1917), in which it appeared some years ago, by V. M. Hartmann, and is reproduced here by permission of the publishers. A reference is made to this letter in the editorial in this issue.

"Oak Lea, Victoria Road, London."

June 2nd, 1868.

Dear Professor Byström,
Better late than never, I will save our old Swedish proverb. I hope it may serve me this time, for you would have been answered long ago. I was too busy when I arrived and perhaps I also was a little alarmed at what I thought of putting my ideas before your committee as you wished to do.

It has been very difficult for me to present in words what has been so indistinct in my mind, for I have always been guided by a God-given instinct as to what is right in Art and on that I have always acted. Such persons are seldom able to explain or offer arguments over what to them is so simple and natural.

Still, my experience is so rich, my mentality so much clearer than ever before, that I will gladly tell what I know on the understanding that this letter remains with you and only extracts be used for others. That

is, use what you consider practical and useful in the training of your pupils. Such use would naturally give me the greatest pleasure.

Now I am going, as far as I am able, to answer each point separately. Our dear, dear Fatherland is especially rich in raw material, in that you are perfectly typical. Scandinavian voices have a charm which no other voices in the whole world have. The poetry of our country, the wonderful light summer nights with the midnight sun, Spring awakening as if by magic, our mountains, our lakes, the excellent and deep sensitivity given our people—all this is to be found in our Scandinavian voices. They carry, so to speak, the scent of the pine woods. And when one does his part towards us Swedes—as he has for all others—then excitement and slowness, these two unhappy companions, prevent the development of our unusual natural gifts. The vocal instruction is everywhere miserable. I have taught myself to sing. Garcia could only teach a few things. He did not understand my individuality. But that really did not matter. What I most wanted to know was two or three things which Garcia did help me. The rest, I knew myself, and the birds and the Lord as the maestro did the rest.

I fancy the old Italian method is the only right and most natural one. Italian people are born with "singing in the bones." The real Art is not to be found there now.

I have been thinking of the *Reel*—Mad, Persian and Lablache they were from the real time and this Rossini also thoughts. Singing nowadays is terrible shrieking without soul and with a pretentious manner. That is what one often hears.

Do you know Garcia's singing method? It is very good. He has advanced much these last twenty years



GIRLHOOD PICTURE OF JENNY LIND

and has been somewhat cured of his dangerous fault of letting his pupils sing on too long a breath until he ruined their voices. Still, his school is the only one I can recommend and contains most things I can subscribe to.

Right breathing of the tone is the first thing naturally. It must be forced, and all vowels so that the rich and different tonal coloring in the words may receive the right shading. In the same way as the vowels, the consonants must be produced. All this with a quiet mouth—lips still, and only a small opening between the teeth. The lower jaw must drop, of course.

Singing is really musical speaking. When words are properly pronounced the production of the tones is remarkably facilitated.

The registers are different with nearly every individual so they must be taught individually. I.e., first the chest tones with the naturally closed larynx; then comes the binding together of chest and middle voice when the larynx is opened, till in the middle of the third register, when it is completely so. Before the beginning of the highest register, the larynx closes itself again in some manner as it does in chest notes. The great difference is that in the highest tones the uvula is entirely drawn up against the soft palate so that the upper part of the head forms the higher notes. It is presumably on this account that the name, head voice, originated.

Timbre and tone color are words which always seem to me unnecessary and lacking in clearness. I do not understand them through the careful and detailed placing of all vowels as well as the conscientious study of the consonants in harmony with the vowels, must all possible tone-color be produced, and I need only choose according to need.

Timbre again, belongs according to my idea to the expression of the soul. My timbre must obey my feelings. Therefore a correct declamation and careful phrasing in all the fine and endless shadings together with a right development of the voice, will absolutely help me over the technique to the real subject (emotion) which the vowels stand for. If I sing of joy, sorrow, hope, love, my Saviour, folk-songs, moonlight, sunshine, etc., I feel naturally quite differently, and my voice talks on my soul's timbre without that I need in the least care about what tone color I sing.

Every thing was provoked when I deeply and quietly studied the meaning of the words and when I drew a thread, so to speak, through the whole poem. The beginning and (Continued on Page 124)



JENNY LIND'S BIRTHPLACE IN STOCKHOLM

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Candid Snapshots of Musical Post-War Europe

by Victor I. Seroff

Well-Known Pianist, Teacher, and Critic

Readers of *The Etude* who have been reading Victor Seroff's articles upon "Common Sense in Piano Playing," which have been published serially in advance of the appearance of this volume, will be interested to know that he has made two visits to Europe since the war, to inspect post-war musical conditions. The following article presents his account of his visits to Prague, Munich, and Bayreuth.—Editor's Note

ONE of the great surprises which the Prague Festivalists had in store this year was Dmitri Shostakovich in person. It was the first time that he had been seen in Europe since 1932 when, after participating in the Warsaw competition for pianists, he took a side trip to Berlin to hear Bruno Walter play his First Symphony. Since then, he has been invited many times to come abroad and particularly to the United States. But he has always declined. He says that he was in Turkey in 1938. If he had sailed into the Bosphorus last summer, it would have been worth mentioning. Last year he was invited again by the Prague Philharmonic, and his arrival was announced in the press both here and in the United States. For three weeks many waited for him, but he was otherwise engaged.

The Prague Festival Committee invited N. Rechlin, the conductor from Kiev, and L. Giller, the piano wizard—a sort of Horowitz of the U.S.S.R. They accepted the invitation, but Eugene Mravinsky, the conductor of the Leningrad Philharmonic; David Oistrach, the Violinist; and Shostakovich came instead. Since Shostakovich is not a composer everyone was anxious to hear him perform his works. As a pianist, I must say here, by the way, that Shostakovich has not yet written enough for a full piano recital. I mention this only to explain why, at his concert he played only one piano solo composition, his second sonata, which was sandwiched between his quintette and his

trio. I was particularly interested in hearing the first two in the original version, so to speak—the quintette, which has many friends in the United States, and the sonata, which failed to arouse any interest at its first performance on the air a few years ago in the United States, and, as far as we know, has never been performed in public since.

Shostakovich, as I have said, is a pianist who would have been unfair. To those who think that just because I wrote his biography I have known him all my life, I must confess that this was my first meeting with him. I can not name anyone in the musical world who is as nervous as Dmitri Shostakovich. Therefore, whatever shortcomings one may find in his performances as a pianist, must be explained by this unfortunate state of the man. He is a good pianist, but not a great one. Nor does he have a powerful personality. Looking at him one would certainly never associate him with the creator of the most stirring pages in contemporary musical literature. What struck me as his most amazing feature, as far as his playing goes, was that there is attributed to him a quality he seems to lack completely—a sense of humor. His quintette, which won Stalin's prize, is no doubt one of the most charming of compositions. But in his hands it became a tedious affair, with too much emphasis on the serious side, while there was not enough material in the score to bear such emphasis. His own playing of his sonata did

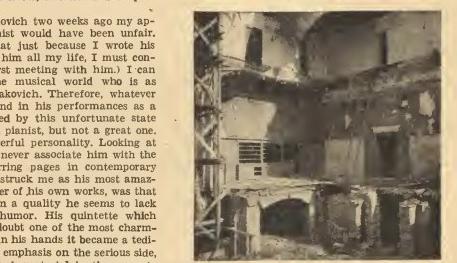


DMITRI SHOSTAKOVICH
Addressing the meeting of composers and critics at Prague.

FEBRUARY, 1948



WOLFGANG WAGNER
Grandson of Richard Wagner, great-grandson of Franz Liszt, and brother of Friedelind Wagner. The latter is now an American citizen. Here he appears with his family.



WHAT WAR DID TO WAGNER'S "WAHNFRIED"
The composer's home is now being rebuilt.



NIGHT VIEW OF PRAGUE'S CONCERT HALL
The "Rudolfinum," where the International Music Festival of 1947 was held.

"MUSIC STUDY EXALTS LIFE"

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Music Appreciation

Sunday afternoon, the "Five Lives and Four Spaces Club" holding a music appreciation meeting at the home of the president, Wylye, the radio signal and the opening of the symphony broadcast, the chairman for that day delivers a paper on the new composition soon to be heard: Fritz Kreisler's Double Concerto for piccolo and bassoon. She is the moderator of the group and just back from NYWAK with all sorts of high-falutin' ideas.

Now the program is on, and reactions begin to take place. As the discord grows horrific, faces become wry, puzzled glances are exchanged, a few flushed numbers are audible here and there.

Finally, one member of the group sits down and doesn't even know what is being played, manifests her candid opinion: "Music is very high-hat music; for it certainly sounds awful."

Upon which the moderator greets her words, Then, yielding to an impulse which obviously sums up everybody's thoughts, the president chokes the radio, pulls an album from the record shelves. Soon the beautiful strains of a Beethoven Symphony have replaced the undurable cacophony.

Once more good taste prevails, and harmony reigns.

The Debussy Ballade

Does the Debussy *Ballade* have a story as the Chopin, Brahms, and others have? I would like to play it exactly as written. It should be played exactly as written in regard to tempo and velocity suggestions. Who can suggest a good tempo for the *Engulfed Cathedral* and the *Reflections in the Water*? Can you suggest a good book on Debussy, his life and work?

W. H. Alabama.
The Debussy *Ballade* (1890) has no

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

story behind it, such as the Chopin Ballade. But originally it was called *Battante Slave*. Personally I never detected any trace of the word "Slave," the word "Slave" and on the contrary, I always found it very French. If it hasn't reached as much popularity as the *Cathedral* or the *Reflections*, it is because it doesn't belong to Debussy's greater output. Even though lighter in style, it is indeed quite difficult to play. One finds an abundance or what I might call Debussy's fondness for restating. From beginning to end there is repetition after repetition of the same groups of notes. You find this a defect, but... it is, since it is peasant unadorned and the ear listens only to the constant flow of golden harmonies?

Years ago in Paris, the noted musician Jean Hure published a little album in which he discreetly teased the idiosyncrasies of several French composers: the passage concerning Debussy consisted of six measures, each one with the barest mark!

Tempo suggestions? I quote Debussy himself: "The metronome is good... for one measure." Flexibility is the rule, but it must be discreet and free from senti-

mental rubato.

Books on Debussy, his life and works: if you want information on the latter, I recommend Oscar Thompson's excellent book. If you look for a novelized life story, I might mention "Claude Debussy, Master of Dreams," of which I am the author.

On Pedalling, and Age Limits

1. How can I find a book that treats the various functions of the pedals? As I understand it, I prefer a rather scientific treatment, as I have been told that the piano teacher, 2. I think the girl who asked about the Conservatoire de Paris ought to know about very strict age limits. After graduating from Conservatoire, she goes to Paris to study, but found out that I was two years beyond the age limit.

L. Denmark.

The best book I can think of dealing with the pedals, is the fourth volume of Dr. William Mason's "Touch and Technique for Artists in Piano Playing." Op. 44. In it you will find not only a scientific explanation of the function and use of the pedals, but also exercises leading to a complete mastery of pedal problems. One of them is a study on the melody *Home Sweet Home*, and it is to be played with one finger only! Wonder how this can be done? Well, it is most interesting and it really should develop a fine pedal control, even for an average student. You can obtain this book through the publishers of *The Etude*.

Unless changes have taken place in the regulations of the Conservatoire National de Paris, the age limit for admission (by contest) is eighteen.

Preparation of Pupils

My present generation of pupils can't understand why one should change fingers on repeated single note. My suggestion that they better keep in mind how many have been placed in the piano to convince them. I have also explained that when one plays a single note when repeating a note with one finger, one should change fingers. It is for granted that I should change fingers.

(Miss) M. C. Illinois.

Here's a question that has different angles... So let's not make any absolute rule!

Each case must be settled by personal possibility on one hand, and musical significance on the other.

If, for instance, a continued pattern of triplets is obvious, the proper fingering

will be 3-2-1. For a pattern of four, 4-3-2-1.

Speed, of course, has much to say, for however good your wrist may be you never could play with such speed (at the proper tempo) such repeated notes as one finds in Liszt's "Rhapsody No. 13, or Ravel's *Alborada del gracioso*.

However, the use of one finger is advisable if top-most consideration goes to the evenness, the smoothness of the tone at a *moderate*, or *slow* tempo. An excellent example of this is the repeated G-sharp in the middle section of Chopin's *Prelude in D-flat major*. Here a single finger fingered a much more accurate control of volume and quality.

In conclusion: students should study repeated notes with change of fingers, as valuable gymnastics and indispensable equipment. Later on and when reaching higher spheres of pianistic achievements, interpretative discrimination can dictate the ultimate choice.

Self Pedalling

To what extent, in your opinion, can a serious student of piano be self-taught? I have been self-taught in piano technique, but my lessons necessitated a long trip to the nearest largest city and as my school was very strict age limits, it was increasingly difficult for me to make this trip. During the summer I have discontinued this method but have had much and have also listened to piano teachers. I succeed in working out technical problems are helped but I am still learning. I am pedaling. I feel that I may miss the fine points. Any advice that you may give me will be very much appreciated.

(Miss) C. H. California.

There is no objection to self-tuition after reaching an advanced grade and it may be that this statement applies to you. However, and since you admit that certain points in your playing do not satisfy you, I feel that you are still in need of an occasional check-up especially with a teacher whose ability you recognize and respect.

Becoming self-sufficient in piano playing might be likened to the expert driving of an airplane. At first the instructor sits by and supervises every action of your through the double control. Then gradually, he lets go and you are on your own, until the day when your self-confidence warrants solo flying. And still there will be some small details which you will learn from veteran pilots eventually increasing your efficiency.

In your particular case my suggestion is as follows: since a weekly trip proves difficult, why not prepare a number of compositions for yourself, then take a double or even a triple lesson at several week's interval? You could then receive the constructive criticisms which will make your performance satisfactory to yourself.

As to listening to records, beware! This is harmful to the development of your own personality. Please read my paragraphs on this important subject in the August, 1947 issue of *THE ETUDE*.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

WHEN I took up my very pleasant duties at the Radio City Music Hall, I was bombarded with questions as to why I had forsaken the field of symphony. The answer is that I have not 'forsaken' anything—on the contrary, I took what seemed a highly favorable opportunity of extending the field of the symphony and of going on to a wider plane than the average conductor ever dares dream. Radio City Music Hall has an annual audience of eight millions. That is fantastic! Fantastic as to numbers and fantastic as to the character of the audience itself, for the people who come to "the world's largest theater" represent *The Public* in its widest sense. They are not the "elite" or "high-brows"—they are the rank and file of the people, coming solely to find entertainment. There is an enormous and stimulating challenge in providing the best in music as part of this entertainment. It is my deepest conviction that the good things of art properly belong to the public.

"I approach my task with the task to speak of my aims more than my plans. Plans call for definite selections, and in this work, where the entertainment is built around a production made up of various well-established elements (the Rockettes, the Corps de Ballet, the Glee Club, and the orchestra), definite selections can be made, but not far ahead. Any kinds of music must be considered from the point of view of adaptability to the needs of these elements. To me, though, are a very different matter. They consist in seeing that only the *best* kind of music, in any field, be used.

Classifying Music

"The next thing, of course, is to determine what the best music is. I have the habit of classifying all music into two categories—good and bad. There are good and bad operas, good and bad symphonies, good and bad hit tunes. From long experience I know that the best works are those which have come to be favorites of the vast popular public. This does not mean that any new craze that enjoys a six-months' run of popularity is destined to become immortal! Neither does it mean that a new form which is condemned by the critics is destined to outlive. However, it does mean that the melody is good, the piano and not to the group of people—Montez, Schubert, Gershwin are great because the people have made them so. My aim, then, is to respect the sovereignty of the people in choosing the music for the Music Hall. And, I may say, it is one of the finest theaters in the world in which to present good music, not only in terms of the building and the acoustics and the facilities, but in terms of the prevailing tone of kindness and gentle manners (which might well be widely established).

The Soul of Music

"Shall we present modern music? Certainly—if it is music as well as modern. I have little sympathy for modern music, but I have a great admiration for the craftsmanship of our young conductors and their laboratories. Much of the queer cacophony we endured after the first World War was, I believe, to the sterility of art. To hide this sterility—this woeful lack of articulate musical ideas—I indulged in experimentation. The soul of music is always been, and always must be—induced by the imagination, by the spirit of creative invention. The people to whom art belongs, are not too concerned about the contrapuntal wizardry of Bach; they love his towering melodies. Of all the works of Richard Strauss, those which have kept the most vigorous spark of life are the melodic ones. I well remember the days at the Paris Conservatoire: Dussek and Fauré used to just begin to play, and the venerable Saint-Saëns said of them, "Oses sens ne peuvent écrire une mélodie à quatre mœurs!" ("those men can't write a melody of four measures.")

"If I were in a position to offer advice to young composers—and thanks to *THE ETUDE*, I now find myself in that position—I would say, 'Study the mechanics of a sense of melody and of melodic line. To teachers of composition I say, inculcate a love of melody in your students. Teach them to bring out melody, melody, Melody. Music is worth anything (outside of a musical value, perhaps), which has not melody. Beware of anyone who tells you of the "fashion" against melody. Melody has never gone out of fashion, never can—because music needs song.'

"And musical meanings are decidedly difficult to capture—even after four years at the conservatory! You read the now-familiar opening of Beethoven's Fifth

What is "the Best" in Music?

A Conference with

Alexander Smallens

Distinguished Conductor

Musical Director, Radio City Music Hall

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLUB

New York's great Radio City Music Hall has taken another step in its policy of standardizing by securing the services of Alexander Smallens as its Musical Director. Mr. Smallens has had two years' experience in this post, and since 1934 has conducted both the orchestra and their greatest reputations in the field of lighter entertainment. Mr. Smallens brings to the world's largest theater a solid background of the discipline and tradition of opera, symphony, theater and ballet. He has had a varied career, having been born in Mexico, Smallens was brought to America as a small child and received the basis of his musical education in New York. He attended the New York public schools and was graduated from City College and the Institute of Musical Art, where he studied piano. Next he went to Paris, where he studied conducting at the Conservatoire. He began his career as a conductor in opera in Boston and New York, making calls to Chicago, Boston, and Madrid. From 1934 to 1936 he was Musical Director of the Philadelphia Civic Opera, and in 1934-35 he was Co-Director, with Fritz Reiner, of an historic season of operas with The Philadelphia Orchestra. Mr. Smallens has conducted many important American works, including Gershwin's "Porgy and Bess" and Virgil Thomson's "Four Saints in Three Acts." In the symphonic field, Smallens has served as conductor of The Philadelphia Orchestra, and as guest conductor of the Redlands and Seven Springs at the Watergate Concerts in Washington, D. C., and his completes his fourteenth consecutive season with the New York Philharmonic-Symphony Orchestra of the Lewisohn Stadium. He has given many symphony concerts for the benefit of the poor, and has conducted the Essex County (New Jersey) Festivals. Early in his career he toured as chief conductor for Anna Pavlova; he has directed the music for many government films in Hollywood, and he has made many distinguished appearances as guest conductor in Decca. —Editor's Note.



ALEXANDER SMALLENS

"I have a word of counsel for the young conductor. Once he has acquired the necessary background of an instrument, harmony, counterpoint, techniques, and wide general culture (placed last in the list for emphasis), he must learn to play with his heart and soul, band or group of musicians on whom he can begin the actual practicing of his craft. What makes a good cobbler is experience with his last. What makes a good conductor is experience at conducting. This enormously delicate business of drawing music from a score and from men simultaneously, simply cannot be learned in a classroom. For this reason, the neophyte conductor must be given his hands about twenty-five years of conducting experience. Only then has he acquired the rudiments of his craft. And those rudiments do not consist of fancy baton techniques. Working with the stick is a superficial matter—generally practiced in front of a mirror—and doesn't mean too much. What makes a conductor great is the value of his interpretation, his ability to move his audience, and that is found only after many years of searching. Often have I seen Toscanini pacing up and down the Green Room before a concert, lost in thought, disturbed. 'Why?' I have heard him murmur; 'why do I still not know the fundamental meaning of certain things?'

"And musical meanings are decidedly difficult to capture—even after four years at the conservatory! You read the now-familiar opening of Beethoven's Fifth

"And for this start, the young conductor does well to seek expert guidance as to whether or not he possesses the fine sweep of qualities that are necessary for success. His conductorship is his life; he must be in the right field, and once he has mastered the requisite educational background, let him get out and practice all he can, familiarizing himself with his curiously dual task of making music come out of a score and out of men at the same time. I began my own work of conducting when I was twenty, with an amateur group consisting of old men, mostly retired. I did not know then that I had ten strings, one flute, and one horn. I had tried for a job at the Paris Opéra, but was rejected because I was a foreigner! However, I had been accepted at the Conservatoire—I think I was the third American admitted there—and so I found myself in the curious position of not being allowed to practice, in the Opéra, what the French themselves had preached to me at the Conservatoire! Still, a start had to be made.



No, this is not Maurice Chevalier, French actor-singer of Hollywood and Paris, but Maurice Dumesnil, eminent pianist, teacher, and Director of *The Etude Teacher's Round Table*, returning from a lecture recital course.

"MUSIC STUDY EXALTS LIFE"

made, and I made it with a curiously assorted group of amateurs. The only way to learn conducting may be to conduct—what and whom you are to conduct may have to come from your own ingenuity. And that, perhaps, is part of the fun of school.

"As for the orchestral players themselves, I have two pieces of advice to give. To young women students, I say—go and get married, keep a clean, thrifty house, and raise healthy children. To young men students, I say—learn to be good shoemakers. No, that isn't said in jest. It is important that we begin to discuss our problems, perhaps, a bit more tender-hearted in encouraging young people to do whatever they 'want' to do. Well, life pays very little heed to one's wants! The person who is not fitted for a career in music finds himself weeded out by competition. The disappointment is all the greater because he has been led to follow a will-o'-the-wisp of false hope. Better by far to face the disappointment of a truthful opinion while he still has the time and the hope and the energy to devote himself to something for which his inborn aptitudes fit him best."

"We always must school our audiences and managers and boards of directors to deal honestly with American musicians. That means to engage them or to play their works, only if they are worthy of being heard. Some years ago, no American musician got a hearing. Today the pendulum has swung so far in the opposite direction that, whether through patriotism or mere fat, even American musicians are not in art simply because he is American. That's bad art. The answer is to use American works and American artists only if you believe in them as artists. The public deserves only the best in art. That is what we at the Music Hall shall endeavor to give it."

Band Questions Answered by William D. Revelli

Choice of Clarinet

I wish to buy a clarinet for concert and symphonic work. I would appreciate very much if you would advise me as to what make clarinet you would recommend.—D. Rhode Island.

The choice of a clarinet is quite an individual matter. Many leading clarinetists disagree as to which instrument is superior. However, I can say the finest clarinets made. These are the following: Bartsch, Seiter, Labahn and Penzel-Mueller. The above mentioned instruments are not listed in the order of preference, but merely represents the choice of symphonic clarinetists throughout the nation.

Seating Arrangement

Will you kindly suggest the best seating arrangement for an elementary band?—A. G., Louisiana.

The answer to your question is difficult, since I am not informed of the personnel nor the instrumentation of your group. However, the usual seating chart can be secured from any music store. You will probably find it necessary to make some changes in order to adjust the set-up for your particular group. I am sure that you will find the information you desire by calling at one of the several music stores located in New Orleans.

Available Material

Can you suggest in my search for solos for the marching band? I find that very little material is available for these instruments.—R. M., Tennessee.

You will find considerable repertory that has been transcribed from the violin literature. Plant duets are also frequently used. Mr. Evert Hallman, 1609 Spruce Street, Reading, Pennsylvania, also can provide the titles of many works. Mrs. Elaine Barkway Bell, 1932 Second Street, Merced, California, also has a compre-

hensive list and would be pleased to offer suggestions.

Piccolos and Flutes

1. Are F alto and C bass flutes being manufactured? 2. Will you advise me as to the merits of a wood piccolo as compared to the metal piccolo? 3. I have seen some headjoint which were made of jet black hard thick material. Can you advise me as to the merits of such headjoint?—L. N. Minnesota.

I think F alto and C bass flutes are no longer being made; however, as I can ascertain. 2. The wood piccolo is preferred by most professional players. The tone quality and response of the wood piccolo seems to be superior to that of the metal piccolo. 3. The headjoint of either flute or piccolo has much to do with the final results. Many professional performers of these instruments are satisfied with the headjoint which is in their desire to limit their tone and intonation. As to the material to be found in these various headjoints, that can only be determined by making a study of each joint since all are different. Flutists differ in their opinions as to which type of headjoint is preferable, just as clarinetists disagree as to which mouthpiece produces the best results. In the final analysis I am of the opinion that it is an individual matter.

The Ossia Passage

The *Euseo Marziano* has been a source of great help to me and I am turning to you for help once again. I have a friend who plays the bass clarinet in our high school band and he has the passage marked out as shown here. His band instructor is not able to help him play the piano but cannot interpret the passage either. Can you help us?—Mrs. C. H. M., Ohio.



You will note the work "ossia" above and below the notes in the example above. Evidently you failed to copy the example in your letter to me, since the original copy shows a simplified passage which may be used in place of the ossia. The word "ossia" means "or else" and is used to mark a passage which may be substituted for the original conventional one. The substituted passage is generally a simplified version of the original. If you will refer to the piano, you will readily find that a simplified version of the above example is written directly above or below the original passage.

Assignment of Parts

I would greatly appreciate answers to the following questions. 1. What is the hand position that should be used to attune an alto valve trombone in E-flat? II. A tenor marked alto piccolo by Klöte is marked E-flat. Why is it so? Dakota.

The alto valve trombone in E-flat should play the E-flat alto horn parts, and occasionally if you play the E-flat cornet or B-flat cornet transpose for E-flat cornet. II. I can not answer this question. There are two possibilities: (a) The instrument is an E-flat piccolo and not a B-flat. Are you certain it is a D-flat? Many of these old German piccolos and piccolos were made 440 pitch. Also, the headjoint could well be out of adjustment, thus causing the pitch to sound below the proper tonality. (b) The mistake could be in the lettering; that is E-flat instead of D-flat. However, I believe it is an old E-flat piccolo which is out of adjustment.

A Choice of Instruments

I play the piano, but would like to learn to play another instrument which is simple and can be used in an ensemble. I have no illusions of ever becoming an accomplished musician; however, I love music and would like to play something which would not require too much difficulty with pitch.—M. M., California.

I recommend either marimba or accordion. Since you play piano, either of these instruments should prove less difficult than instruments of the string or wind families. Either would provide much pleasure and satisfaction as solo instruments.

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What's Your I.Q. As To America's Patriotic Songs?

A Timely Quiz by James Aldredge

YOU MAY THINK you know your country's songs, but don't be too sure. This quiz may fool you. There are ten quotations below, all of which come from some of America's best known patriotic melodies.

How many can you recognize? The name of the song begins with the letter underneath each quotation. For each correct answer, allow yourself 10 points. A score of 70 is fair, 80 is good, and 90 is excellent. Answers will be found on page 119.

1. First, unite, let us be.
Rallying round our Liberty;
As a band of brothers joined,
Peace and safety we shall find.

2. Let music swell the breeze,
And ring from the trees
Sweet freedom's song;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,
The sound prolong.

3. Our flag's unfurled to every breeze
From dawn to setting sun;
We have fought in every clime and place
Where we could take a gun.

4. On the shore, dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering waves,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam;
In full glory reflected now shines on the stream.

5. Swear upon your country's altar
Never to submit or falter,
Till the spoilers are defeated,
Till the Lord's work is completed.

6. The star-spangled banner bring hither,
O'er Columbia's true sons let it wave;
May the wreaths they have won never wither,
Nor its stars cease to shine on the brave.

7. I have read a fiery gospel writ in burnished rows of steel:
"As ye deal with my contemners, so with you my grace shall deal;
Let the Hero, born of woman, crush the serpent with his heel . . ."

8. There was Captain Washington
Upon a slapping stallion,
A-giving orders to his men;
I guess there was a million.

9. Get ready for the Jubilee, Hurrah, hurrah!
We'll give the hero three times three; Hurrah,
hurrah.
The laurel wreath is ready now
To place upon his loyal brow.

10. O beautiful for heroes proved
In liberating strife,
Who more than all their country loved,
And mercy more than life.

(Answers on Page 119)



DR. CARL E. SEASHORE

Play and Beauty in Music

by Dr. Carl E. Seashore

Eminent Psychologist

Although born in Sweden, Dr. Seashore has been in America since early childhood. He was educated at Gustavus Adolphus College and Yale University, Ph.D. 1895. Most of his adult life has been as a professor of the faculty of the State University of Iowa, where his ability in connection with psychology as applied to music has attracted international attention. From one of the best of his many books, *In Search of Beauty in Music* (copyright 1947), the following extract is printed with permission of the publishers, The Ronald Press Company.

the kindergarten up through the public schools, and have acquired academic status in colleges and universities. The traditional conservatory is passing out. New demands are being placed upon the musical artist, one of them being proficiency in the art of direction.

Artistic Diction

The composer who writes the music for poetry already ready—lyric, comic, heroic, dramatic—aims to adapt his composition so as to fortify and enhance the meaning of the words. The use of words for music already existing applies dramatic art to the finding and fitting of words to every aspect of the music. Knowledge of phonetic art is a relatively new demand upon poets and composers as a whole, although beautiful illustrations of the principles have always abounded in great music. It opens up a distinctive division of expression and will find unique artistic foundations for this aspect of musical esthetics.

It is a common error to assume that artistic phrasing in the vocal art pertains (*Continued on Page 126*)



Photo: Near, Ltd., London

MAKING PLAY OF MUSIC
Bright English children let loose with drums and cymbals at a Percussion Band Concert in old Queen's Hall.

There is a book dealing with words in music called *The Neglected Half*. That title is very aapt description of the present role of words in music. Notorious are the neglect by music schools of training in phonetics, acoustics, and articulation; the ignorance of singers about how the composer fits music to words and how the poet fits words to music; the indifference of singers to the poet's words; the want of comedy; the shoddiness in articulation and phrasing of so-called artistic performance; and the lack of development of the good speaking voice. Strangely enough, there are not many who are concerned about these facts. Witness the very subordinate position given to the subject in manuals of music. Witness the public applause accorded to skill despite gross neglect or abuse of these facts.

While there is abundant laboratory material for a technical chapter on this subject, diction in music is at such a primitive stage that a greater service can be rendered to esthetics by using the allotted space to describe as realistically as possible the significance, the importance, and the value of words in music. There are three main aspects of this subject: first, diction, or the artistic articulation and phrasing of words; and, second, the message conveyed by the words.

The present generation is becoming voice-conscious, speech-conscious, and ear-minded. We hear the morning news, the song, the drama, the comedy on the radio. The various arts of speech are now taught from



RHYTHM AND PLAY IN MUSIC STUDY
This group of students in California is trained to give bodily expression to rhythm. The photograph was secured through the kindness of Dr. Henry Purmort Eames, former Director of Music at Scripps College, Claremont, California.



PAGANINI QUARTET

Four magnificent Stradivari instruments, owned by Emil Hermanns and heard together for the first time last year under the direction of Paul Lévallois. Although Paganini doubtless owned a Strad, his name is usually associated with his famous violin of Joseph Guarneri del Gesù.

Quality in Master Records

by Peter Hugh Reed

Berlioz: Romeo and Juliet (Dramatic Symphony) — Eschenbach, Arturo Toscanini and the NBC Symphony Orchestra. Victor set 1162.

Those who heard Toscanini's broadcasts this past year of Berlioz's "Romeo and Juliet," in his entirety will note the two excepts the conductor plays in each set. They are *Romeo's Reprise and Juliet's Lament* from *The Capulet and Montague Scene*. The latter, a musical counterpart of Shakespeare's famous Balcony Scene, is music of exceptional poetic sensitivity and is among the most treasurable parts that Berlioz wrote. Toscanini bestows upon these selections his most penetrating powers, achieving a caressing quality in the *Lament* scene that makes this recording one of the outstanding achievements of the year.

Beethoven: Symphony No. 3 (Eroica); The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1161.

Haydn: Symphony No. 94 (Surprise); The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1160.

Many record buyers are unaware that the domestic recording companies have been extending their frequency range to a degree comparable to England's English-made FFRP discs. One of the finest examples of this is found in the new set of Koussevitzky's "Eroica." The standpoint of reproduction of an orchestra, this offers as fine a semblance of realism as any Decca set, with the added advantage of exceptionally fine instrumental balance. This is Koussevitzky's second

version of the "Eroica" on records, and while better than the first (made in 1935), from an interpretative standpoint it still leaves some arbitrary ideas of tempo and dramatic expression in the burst of speed at the end of the first movement and the slower pacing of the finale. Only from the reproductive aspect does it not surpass the Toscanini and Walter recordings.

Koussevitzky's Haydn is both elegant and splendid in sound, but his piano style is overly meticulous and lacking in interpretative subtleties. However, it is unquestionably the best available domestic catalogue.

Franck: Symphony in D minor; The Paris Conservatory Orchestra, conducted by Charles Münch. Decca set EDA 36.

French Variations Symphoniques; Eileen Joyce (piano), Charles Münch and the Paris Conservatory Orchestra. Decca set EDA 32.

Ravel: Boléro; Charles Münch and the Paris Conservatory Orchestra. Decca set EDA 33.

Roussel: Petite Suite, and Fauré: Pavane; Charles Münch and the Paris Conservatory Orchestra. Decca set 37.

The aural pleasure of these extended range recordings is greatest on a true high fidelity set. On ordinary

commercial equipment the best results will be obtained by a reduction of bass. If one's bass control does not permit this, the clarity of the recording may be impaired. Miss Münch has been heard with the New York Philharmonic-Symphony Orchestra in recent years needs no introduction to record listeners; he is one of France's foremost conductors. His performances of the familiar Franck Symphony and Ravel's *Boléro* are admirable for discipline and cohesion. In the former, the conductor effectively emphasizes the contrasts of the first movement in a favorable manner, but in the more forthrightness leaves something to be desired. Only by so doing does this set seriously challenge the Monteux one. The English pianist, Eileen Joyce, plays meticulously but rather unimaginatively in Franck's Symphonic Variations (one of the composer's finest works). She replaces the elegant style that Giesecking and Cortot formerly brought to this music with too much sentimental stress. Münch's handling of the orchestral part is far and above any previously heard.

If ever a score asked for extended range recording, with the composer's intention—Ravel's—then the stress on the percussion rather than on the solo instruments. Münch subdues the rhythmic background in the early part of the score gradually giving it equal prominence with the solo instruments as the work progresses. Here the conductor's imagination is advantageously employed, and this set emerges as the best version of the *Boléro* on records. Roussel's "Petite Suite" is less pretentious music. His instrumentation is obviously employed to create mood pictures, which in our estimation, are both piquant and delightful. The Faure *Pavane*, one of those charming poetic cancoes which reaffirms its worth, is a welcome echo. Here, again, the recording enhances the musical enjoyment.

Schubert: Symphony No. 8 (Unfinished); The Philadelphia Orchestra, conducted by Bruno Walter. Columbia set 699.

Rachmaninoff: Symphony No. 2; The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Victor set 1148.

The dynamic gradations of the Schubert are admirably done, though some people inform us that the surface sounds of the strings are obtrusive in the *pianissimo* passages. Record players vary greatly and one can never be certain in these cases of the quality. Our set was apparently at first rate pressing, but did not detract surface sounds. With the aid of one of America's finest orchestras, Walter gives one of his best performances of this work.

The quality of the reproduction of the Rachmaninoff symphony does not appeal to us; it lacks sufficient hall resonance to make it a surely pleasurable as the recent Rodzinski performance. The work, however, Mikropoulos gives a more brilliant and searching exploitation of this music than Rodzinski did, which recommends it to the attention of those to whom record quality is not a prime asset.

Borodin: Russian Dances from "Prince Igor"; The London Philharmonic Orchestra, conducted by Grigor Fitelberg. Decca set EDA 34.

Fritz: Symphony; Boyd Neel String Orchestra. Decca disc K. 1682.

Vaughan Williams: Fantasia on Greensleeves, and Grainger: Handel in the Strand; Boyd Neel Orchestra. Decca disc K. 1216.

The rhythmic buoyancy and vitality of the Borodin music are effectively realized by the Polish conductor, Grigor Fitelberg, and the realistic qualities of the recording make this set a highly satisfying one.

Anthon Flitzi (1730-1760), regarded as a highly gifted composer in his day, reveals his productive inventiveness and melodic flair in this piece. His treatment of the popular "Greensleeves" is especially effective.

The work possesses a compelling slow movement and a buoyant finale. It is excellently performed by Mr. Neel and his orchestra. Vaughan Williams' *Fantasia on a Folk Ballad of the 16th Century* receives "Recalls" treatment of Brigg Fair. It has a charming naive sentiment which is enhanced by the delicate instrumentation. Mr. Neel's treatment is a most persuasive performance. Grainger's Modern Fest is no more than mildly diverting music.

Mozart: Eine kleine nachtmusik; The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor set 1148.

Offenbach-Rosenthal: Can-Can Parisienne; The Boston "Pop" Orchestra, conducted (Continued on Page 111).

RECORDS

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

MUSIC FOR "JAM SESSIONS"

"JAZZWAYS." Edited by George S. Rosenthal and Frank Zachary. Pages, 109 (8 x 10 1/2 inches). Price, \$3.00. Publisher, Greenberg.

This is a story of Jazz done in very excellent journalistic style with many extraordinary photographs and pages of informative text. The book places the credit for Jazz where it properly belongs. In some ninety-five illustrations, three-quarters are definitely Negroid. The book is a compilation in which Frederick Ramsey, Jr., Eugene Williams, Frank Stacy, Art Hodes, Dale Curran, Peter Fischer, and Rudi Bleisch have also contributed. The author, George S. Rosenthal, writes: "Jazz, that seemed suddenly to appear on the American scene, actually is a music of remote origins and gradual development. Two hundred and fifty years of Negro slave music, the work-song brought over from Africa, as well as music developed here—the spiritual, the ballad, and finally the blues—have all influenced the jazz, crowning musical achievement of the dark race needs to be seen as part of a continuous process that led from the Gold Coast of West Africa through the vocal and percussive music of the American South, to blossom shortly after Emancipation in the romantic city of the lower Mississippi Delta. New Orleans was its birthplace."

"In no other city of the South did African customs remain as pure and strong and survive until so recently. Nor has any other American city the wealth of different kinds of music, as well as the strong institution of the brass band which combined with hot exciting African spirit to give jazz its lusty vitality and its present popularity. It is inevitable that Jazz would be born, it was equally as inevitable that New Orleans would be its birthplace."

The singular feature of the book is the fact that names associated with Jazz and Ragtime in the past—Irving Berlin (*Alexander's Ragtime Band*), George Gershwin, Paul Draper, J. Rosendo Johnson, Sam Wooding, Paul Whiteman, the "King of Jazz," certainly did much to glorify Jazz motives and present them with most interesting, exciting orchestral treatment in the great music halls of the country. Samuel Wooding, Negro Jazz band leader who took the "Chocolate King" of Jazz on a tour of Europe eight years ago, through Germany, Austria, Italy, Spain, Romania, Austria, Yugoslavia, Czechoslovakia, Lithuania, Scandinavia, South America, and parts unknown, in the early Twenties, was one of the best known pioneers of Jazz in the Old World. It would seem that he deserved some recognition in a book of this type.

Benny Goodman and Woody Herman (Woody Herman) Herman was recognized as the outstanding White exponent of Jazz. Herman, we are told, ranks second only to Duke Ellington. Igor Stravinsky wrote the Ebony Concerto expressly for Herman's concert in 1946 at Carnegie Hall. One million records of Herman's *Woodchopper Ball* have been sold.

Billie Holiday, the "Lady in Red," Edward Kennedy ("Duke") Ellington, who proudly points to the fact that his ancestors were brought to America in 1619, a year before the Pilgrims landed. He is reported to have composed one thousand tunes. Over twenty million of his records have been sold. He has commanded with respect, not merely for his unusual gifts, but for the fact that he has never forgotten his humble origin. He is reported to be a Bible student and attends church regularly.

To the original Memphis Five is given the credit for doing more to influence the country in favor of jazz than any other organization.

One of the contributions to the book is that of Art Hodes, who has come up the ladder of Jazz from a gangster-owned night club in Chicago to wide recognition. In the following paragraph he gives his interesting attitude toward Jazz:

"Playing music has always seemed fun to me but being part of a big band only meant work, the business of making records. I wanted to play for myself. Art Hodes could always play a lot of songs, which I felt like it. That's very important to the musician who likes to improvise, who hears musical sounds within himself and tries to reproduce those sounds on his instrument. In a large band I seldom get a chance to play a full chorus, let alone more. I was used to a bit here or

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by B. Meredith Cadman

Everyone is entitled to his own opinion about Jazz and Swing. That millions like it is attested by the huge income derived from swing bands, swing music, and records. Your reviewer occasionally finds Jazz and Swing music that is very interesting and exciting, from a rhythmic and melodic standpoint. On the other hand, he hears much that seems so obviously the product of low grade, banal minds that it is annoying, monstrous, stiff, and uninteresting. The swing bands, however, with numberless other people, instinctively claps his hands over his ears. However, the Jazz elements are possibly most widely hailed as the "all out" original contribution the United States has made to the international musical picture. The Jazz flavor, like catsup, has been poured into many compositions of our foremost composers, here and overseas. It has given zest to numerous works which otherwise would have been pretty flat.

Alexander King, one of the writers of "Jazzways," states: "In 1936, a Chicago bandleader named Benny Goodman organized a jazz band, in which he played the clarinet. Gene Krupa, the drummer, Teddy Wilson, the pianist, a very popular comedian, and so on, and it made some excellent records, but its chief importance came from the fact that only the pianist was a Negro. Consider that even to this day outstanding colored musicians like Duke Ellington and Louis Armstrong have given little opportunity to find employment in any first-class hotel."

MUSIC IN A PICTURESQUE AGE

"MUSIC IN THE BAROQUE ERA." By Manfred F. Bukofzer. Pages, 489. Price, \$6.00. Publisher, W. W. Norton & Company, Inc.

The terms Baroque and Rococo have been variously used in a derogatory sense to make generalizations of extravagance and over-decorated art. The period reaches from the latter part of the Sixteenth Century to the middle of the Eighteenth Century. The best examples of art, architecture, and music of this epoch have held in high regard by intelligent critics. This movement stemmed from Rome and spread over much of Europe. In France it included the magnificent courts of the Louis XIII, XIV, and XV. It has left many striking monuments, ranging from the splendid colonnades of Bernini at St. Peter's in Rome to the Zwinger Palace in Dresden, and the dome of St. Peter's in Salzburg.

Dr. Bukofzer has written a most valuable book characterizing the stylistic differences between the music of the Renaissance, the music of the Baroque Period, and the music of the ensuing years. It covers the periods of Peri, Cuzzoni, Monteverdi, Frescobaldi, Sweelinck, Schütz, Carissimi, Stradella, Lully, Jenkins, Purcell, Corelli, Cope, Blow, and Telemann, and Handel, and their contemporaries, and places their outstanding works in proper perspective. The work is a splendid contribution to the growing list of scholarly works upon music now being issued in our country, and is decidedly a "must" for music libraries in schools and colleges.

sends the same low-life origin of the word Jazz that was given to your reviewer by the noted trombone soloist, the late Clay Smith:

"The word 'Jazz' had been in the language for centuries, generally written in chalk behind the bar; it came into use in the first time, but was not applied to music until the 1920's. The 'jazz age,' while Armstrong and Oliver were obscure and relatively unknown; even today the word is popularly and loosely used to cover sentimental ballads, big-band hot riffs, and the genuine New Orleans article, if and when it is heard."

"MUSIC STUDY EXALTS LIFE"

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator



28-34 and 43-50. The menacing reiteration is ruined by changing to 4-3-2. Better stick to the third finger throughout.

The Melody

At the very beginning the melody clangs caressingly, almost *mezzo forte* with the left hand reduced to the softest piano. Don't articulate sharply the melodic D-flat in Measure 2 or the final F in Measure 3, but play these softly. The long notes which precede these quarters are much more richly played.

Prelude "mezzo forte" to supplement the twelve already offered in *Music and Study* of the month columns from October 1943 to September 1944. Consequently, study-analyses of the remaining two preludes are now scheduled to appear from time to time on this page. For correlated study I advise using the excellent and authoritative Preiser Edition of the Preludes. The first of the new series, No. 15 in D-Flat major is conveniently printed in the music section of this month's *Etude*.

It is high time to correct the impression once and for all that this popular prelude is the "Raindrop." That dubious and dreary honor (according to all authorities) goes to the lugubrious one in B minor, No. 6. If the ominous and relentless one of the A-flats in Measures 1-27 of the D-Flat prelude resounds rain at all, surely it must recall glistening, trembling drops on lush green foliage after a shower. For the storm has subsided, the rainbow has faded, and a pure, cleaned melody sings in the serene sunlight of an orange sky. Only at Measure 28 do the dark, piled-up cloud masses begin to marsh their forces for a fresh onslaught.

The Nightmare

The sinister nightmare of this G-sharp minor section reaches two tremendous climaxes in Measures 46-47 and 55-53. When masterful strokes Chopin swings in these moments with disarming simplicity he merely changes the "pitch" of his "wave" a third above. Boom with a terrific clasp of thunder he dashes into an E major triad. That's all—but what a descent into the place of portentous monotony of the G-sharps or A-flats! In all music it would be hard to match this example of closely juxtaposed concentration of bland and turbulent moods.

Study Details

The D-Flat Prelude, a long, mournful-like composition, can become intolerably dull in the hands of an inexpert or unimaginative pianist. Like several of the other slow preludes (Nos. 2, 4, 6, 9, 13), it is usually played at too lame a pace. Better to think of it fast—fast—fast—and let the left hand A-flats flow with soft, unobtrusive piano-paintbrush touch. These repeated notes are admirable examples of tones which generally vibrate rather than clearly articulate. Be sure not to change fingers on the G-sharps in Measures

Play dreamily (soft pedal) *a tempo* in Measure 34. The A-flats murmur somnolently, expiring very slowly in Measures 37 and 38. The right hand plays the three top tones of the final chord. Hold this last chord until it becomes almost inaudible.

Treat the D-Flat Prelude gently and lovingly; for it is one of Chopin's most sparkling and perfect jewels.

Pianistic Points

Color. Very few pianistic books can be used for your year-in-and-year-out reference of the best of these is Dr. Cooke's "Mastering the Scale and Arpeggios." No other volume remotely equals this remarkable compendium. It's the scale book to end all scale books. Students love it and need no persuasion to return again and again to its fascinating presentation of scales and arpeggio patterns, forms and variations.

The Finger Tip: Did it ever occur to you that the last outer joint could be considered a finger in itself? Good players know it well. It is almost complete isolation from the rest of the fingers. One of the piano teaching fallacies is that the whole finger is always used. Not at all! That last outer joint is the final control spot connecting the body with the tip of the key. It must be trained to extraordinary sensitivity and power. In some piano touches it is employed to the exclusion of most of the rest of the finger. For example, the finger tip is used in the tip percussion, the pianissimo carmine. Develop this finger tip in your own playing for additional control and "power" and strength. You will be surprised at what it will do for you.

Articulation: Did you spot that example of bad musical articulation which popped up repeatedly in "Song of Love" film? Whenever the pianist performed Schumann's *Träumerei* he played the melodic eighth notes, E and A, which came after the first long-sustained F loudly and woodenly. In doing so he violated the obvious pianistic rule of short melodic notes coming after a long tone must be played softly. Try this for yourself: play the first part of the *Träumerei* phrase, emphasizing the E, F, and A. Woodenness leaves it? Now play it again, this time singing or reciting this line as you play: "To F . . . then and to C and F . . ." After the first F the phrase starts softly, curving gently and finally mounting to high F. How intolerable it is to emphasize or play loudly, the words "and then to."

The Elbow: When students first become aware of their feather-weight, floating elbows they are usually bowdled over. Most of their faulty pianistic approaches, deficiencies and bad habits are promptly cured. . . .

Boys especially are often first convinced of the elbow tip's importance when "machinelike" anatomy is used, that is, the elbow tip is the "steer" while the shoulders or gyotheses . . . the motive power of the two armsharts is controlled and smoothed out by the steering elbow tips, and so forth . . . any such imagery must do the trick. Be sure to tell them that the balancing elbow tips may be static or may move slightly, but the tip control, however powerful and instantaneous, is always light and unobtrusive.

Writing-Fun Books

As part of each work's practice, all elementary and intermediate grade piano pieces should be assigned several pages in a music writing or memory book. Many excellent examples are now procurable. Virginia Montgomery has recently produced a good Music Fun Book. The more volumes were called *Music Fun Books*, for the name itself, seen daily by the pupil, would instigate into his consciousness the fact that rewarding fun usually comes from interesting work.

Any of Schaum's *Theory or Writing Books* will intrigue early grade students. "On Our Way to Music Land" by Sister Stanislaus, *Lookout!* "All Aboard Theory Land" and "Adventures in Theory Land" are ideal for young beginners. And of course, all the books of Fletcher's "Theory Papers" are tops. . . .

"Exert your talents and distinguish yourself, and don't think of retiring from the world until the world will be sorry that you retire!"—JOHNSON.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE



PAUL G. CHANCELLOR

Pennsylvania's Colonial Influences On American Musical History

Three Quaint Pictures of Our Early Musical Development

by Paul G. Chancellor

Part One—Philadelphia

Mr. Paul G. Chancellor, author of this article, modestly sends *The Etude* this skeleton sketch of his achievements:

"University of Pennsylvania, M.A. Director of the Library and Director of John M. Lewis Memorial Humanistic Program at the Hill School, Pottstown, Pa. Author of articles on American folk-song, library and audio-visual work, and educational topics. Speaker at various library and educational association meetings. Organizer and first chairman of Secondary Education Board Library Group. Vice-President, Pottstown Public Library Board. Member of the Pennsylvania Society for the Encouragement of Music, Philadelphia, and editor of a series of chamber music works. Composer of songs and chamber music works, with the following publications: "Two American Folk-Sketches" for string orchestra and "Beggar's Airs"—six part suite of airs and dances for quintet, viola d'amore, viola da gamba, and bass. *Lover's Rest* for string quartet." Located for years at the magnificently equipped Hill School, Pottstown, Pennsylvania, Mr. Chancellor had unusual cultural advantages in one of America's finest preparatory schools for boys.

—EROUT'S Note.

In Colonial America.

We can wish now that, in 1788, or in the three more years remaining in his life, Hopkinson had written his autobiography, or at least his musical memoirs. The latter idea probably would never have occurred to him, for he was a man of the people, a simple man, who had been placed second only to Franklin as the most versatile man of the colonies. His main business had been his country's. When the great crisis with the mother country arose, he took an unequivocal stand for our freedom, fought with his persuasive and satirical pen, signed the Declaration, and emerged as a national hero after his big job during the war—a post that became naval Secretary of the Navy. In years of peace he was the friend of our most prominent colonial men, who knew and respected him as graceful poet, inventor, painter, devoted alumnus and trustee of the University of Pennsylvania, lawyer, business man, and

In the same year of 1791 there died in Philadelphia a man who could have given the Marquis a more realistic impression. That man was Francis Hopkinson, who knew better than anyone else how to make music, and what it meant to establish music in a new land. In honor to his notable accomplishments as a pioneer in American music, it is only just to begin any account of Philadelphia music with mention of him.

Four years before the visit of the Marquis, and the death of Hopkinson, the latter had just finished the second group of songs he had composed in manuscript, these in his first home which remained in manuscript, these were to be printed. However, he wanted to dedicate them, and to no less a person than his friend, George Washington. To the President he wrote a modestly and elegantly expressed note that contains several things of interest. "With respect to this little work, which I have the honor to present to you, I beg to inform you that it is the work of a Lover, not a Master, of the Arts can furnish. I am neither a professor'd Poet, nor a professor'd Musician"; and further along he wrote: "However small the Reputation may be that I shall derive from this work, I cannot, I believe, be refused the Credit of being the first New York Composer of Songs." Washington accepted the dedication. In 1770 John Palmer gave Philadelphia's first known concert at the London Coffee House, and Thomas Arne's "Masque of Alfred" was produced at the University of Pennsylvania, a performance in which Hopkinson certainly had a large part. In 1759 Hallam's theatrical comedy, "The Merchant of Venice," was called the first opera performed in America by those who allow this work to be called opera. Most important, in 1759 Hopkinson wrote the first American song, *My Days Have Been So Wondrous Free* and five other songs found in the precious manuscript volume now in the Library of Congress. But lacking Hopkinson's personal story, we must depend upon our own story of early Philadelphia music.

Of what had happened before 1757 (Hopkinson was then twenty) there is not much that we can tell. What we know is chiefly of church music. The Stews strove zealously to develop their Lutheran liturgical music, and Gloria Dei Church became noteworthy for an amateur and promoter of music who was unparalleled among

The irrepressible musical Germans filled their church services and home life with hymn singing. In the churches of the English colonists the musical picture was darker. Calvinists stuck fast to bare psalmody; the Quakers were silent, having no church music. The Anglican churches—Christ's Church and St. Peter's—did struggle to reproduce (Continued on Page 122)



FRANCIS HOPKINSON

America's first composer of standing, Musician, author, statesman, Judge Hopkinson was one of the signers of the Declaration of Independence. He was a member of the Continental Congress and had an important part in writing the American Flag. He wrote several excellent songs. His son, Joseph Hopkinson, was the author of *Holi*, *Columbi*. Francis Hopkinson was an intimate of Washington, Jefferson and Franklin.

FEBRUARY, 1948

"MUSIC STUDY EXALTS LIFE"



International News Photo

ROYAL PRINCESSES STRESS MUSIC STUDY
Princess Elizabeth and Princess Margaret Rose have taken a pronounced interest in music study. This picture shows them in a music room at Buckingham Palace discussing Brahms.

Playing by Touch

by Eveline Monico

ALEC Templeton, the blind pianist, may well serve as a model to young students of music in their desire to learn to play without looking at their hands, a habit too often formed by beginners and difficult to cure.

As a teacher of piano, I have found it helpful in teaching the pupil to play by touch, to have him close his eyes. At first, only the simplest five-finger passages should be attempted, for the important thing is to promote interest. Interest is not dependent upon constant looking at his hands; he may play the right notes—that is this a hindrance, not a help—when he finds that he can feel his way key from key to key, and no longer be anxiously bobbing his head up and down from page to keyboard, fearful of striking a wrong note. From consecutive-note passages, he can advance to skips of a tone, then to a fourth and fifth, the teacher, of course, naming each note while he learns to *feel* the distance, keeping his hands closed the time. No interval wider than the fifth should be asked for until ease in finding the keys is attained and correct intonation has become habitual. When a wrong note is played, the pupil should feel for the right one from the previous note assigned for, and the interval should be played several times over, the student substituting the right for the wrong note is no correction at all. Encourage the pupil to see the keyboard with the mind's eye. When playing by touch becomes easier, simple consecutive passages should be a further step in playing "blind." Children, I find, are very receptive to this method of acquiring facility in keyboard handling, almost as if it were a game.

A reliable technique can be obtained only by touch. Other instrumentalists, cellists, flutists, and so forth do not, indeed, cannot watch their hands, and it is quite unnecessary for the pianist to do so. Plato has said, "The beginning is the chiefest part of any work," and this cannot be too much insisted upon in the early days of music study, when correct or incorrect habits are formed. The eyes are for the prints in books, just as in reading a book, and part of each lesson, at least for the first year, should be devoted to sight-reading, the teacher insisting that the pupil keep his eyes on the page, not on the keys. A right hand and arm are essential, the fingers being the only active members. With the eyes free to travel across the page, note by note, keeping facility in reading progressive, the pupil is no longer hindering and confusing himself by trying to look at two things at once—the page and the keyboard—thus losing his place.

Playing with the eyes closed assures another valuable purpose. It makes the young player conscious of the actual sound he is making and awakens in him the awareness that *music is sound, not written symbols.*

Teaching the Scale

When the teaching of the scale is begun, and this should be as soon as a slight degree of precision in keyboard management has been obtained, it should be played on a single note, not a technical exercise, to be played in all the different keys, and it should be practiced with the eyes closed. The teacher should play the scale of C slowly with due regard to evenness of pulse and tone and should then have the pupil repeat it, listening attentively to the tone. If he plays a wrong

note, let him try to discover which one it was. Play the tune again for him to imitate. When he can play the tune correctly, teach him to aim at a good, resonant and smoothness of rhythm. By teaching him to listen to what he is doing, in a surprisingly short time his power of self-criticism will be awakened and under consistent, careful guidance, musical discrimination will develop toward a higher and higher standard of achievement. A technical explanation of the structure of the scale will come later, appropriately later on, in order to avoid the last-minute jerk by which many beginners turn to the key in scale playing. I have found it helpful to use the simile of a little boat passing under an arched bridge. This suggests to the pupil correct arched hand position and the smooth gradual passing-under of the thumb.

Fundamental Training

It is a mistake to begin at a quick, superficial showing which only too often ends in a complete lack of interest on the part of the pupil when he finally realizes he is "stuck," rather than thorough, fundamental training—which brings slower but infinitely more satisfactory results. Far more desirable is it to have pupils play very simple pieces musically, with good, round tone and steady pulses, than to let them scrabble through more complex pieces, deceiving no one except, perhaps, the most benevolent of parents. Most children use their hands well and need only a little help with the fourth and fifth fingers by the teacher in forearm rotation. It is when they are given pieces for which they are not ready, musically or technically, that they often turn to their anxious efforts to play them.

Shape—shape is of vital importance—the steadily recurring pulse which is the nucleus of rhythm, and no piece is suitable for a pupil that he cannot, after a reasonable amount of practice, play with rhythmic accuracy, I use the word "study" as well as "practice" because practice only too often tends to become mechanical repetition with no attempt at all understanding of it—the key, its rhythmic shape, its phrasing. Just as the sense or meaning of a poem must be digested before it can be recited intelligently, so must the structure of a piece be studied and understood before it can become intelligible to the pupil or the listener.

Technique a Means to an Objective

Once the pupil's technique is well developed, the pupil's technique will improve to take care of it, but the musical goal must be the objective and be constantly kept in view, the technique being the means to attain it. This approach gives the word "technique" meaning to the pupil who otherwise is apt to think of it as something dull and tedious. I insist upon repeating practice without any clear end in view—something, in short, insisted upon by the teacher for the sole purpose of making life miserable. Just as we learn to walk in order that we may go places, so we master the keyboard in order to properly interpret fine music, or any music. I sometimes give prospective pupils tell them that they want to play on for the sake of amusement and that they don't want technique. Whether the end in view is a professional standard of performance or mere private pleasure, the means are the same, the only difference being that the pupil who intends to play only for pleasure stops at the point where he can play to suit himself, whereas the serious pupil goes on to a much higher standard of achievement; but the former type has to learn how to play by the same method as the latter and there is no magic by which he can escape effort. Indeed, (Continued on Page 121)

WITH the hundredth anniversary of the death of Felix Mendelssohn just passed, and with the appearance of the Six Sonatas and the Three Preludes and Fugues edited and revised by Edwin Arthur Kraft, it seems well for us to discuss these organ works a bit.

I believe that, with the exception of the piano, the organ has the greatest wealth of literature of all other instruments. It is probably amazing the amount of fine music we have for our instrument, with which, for the most part, we are not too familiar. We think that the organ is perhaps neglected by some of the great composers in modern times, but all we need to do is to look at the newer works by Sowerby and other American composers, the modern Frenchmen, Hindemith, and the Variations on a Recitative by Schoenberg to realize that there is a wealth of material being written for our "King of Instruments." Of course, how much of it will survive remains to be seen.

It is interesting to note that there was a lot of music written for the organ in Mendelssohn's time. Hesse wrote tons of it; Rinck, Julius André, and others wrote plenty. Most of this music we never hear today. Mendelssohn, however, is another story. We heard one number by Hesse played in a recital, and that was somewhat of a bore. Of course, other music written during Mendelssohn's time has been found to be of greater importance. We need only to mention Schumann, and Chopin. Mendelssohn is played by organists constantly, perhaps only a movement or two of a particular work, but it is played a great deal for more Mendelssohn. The music itself is so good, that with a minimum of preparation, an organist can easily make Mendelssohn sound well on almost any organ, small or large.

Excellent Study Material

There is no question about the fact that for the particular period the Mendelssohn Sonatas are important. As we have seen, Mendelssohn, however, they are referred to as "sonatas by courtesy." The sonata is not uniformly adhered to and some of the writing is in the manner of the Fantasy. There is perhaps no more important part of our education as organists than the study of the Mendelssohn Sonatas and the Three Preludes and Fugues. I shall never cease to be thankful to my teacher, Mr. Walter A. Sarnoff, however, as he guided me through these works in detail. He was very careful to see that I enjoyed my work with them, although they were so hard for me. Today, in teaching, we seem to give our students the Bach Chorale Preludes and the Eight Short Preludes so early. It might be well first to study some Mendelssohn. I am also thankful for the opportunity later, when I was a little older, of studying again the Mendelssohn Sonatas with Mr. Parnam.

Lemare a Mendelssohn Student

When I was a little boy, Edwin H. Lemare was the municipal organist of San Francisco, California. Every week he played programs that were full of meat

Ex. 1

ful study of the Sonatas by Mendelssohn. Just as soon as a student of the organ has gotten so that he can use his feet and understands the first principles of phrasing, he can study the Second Sonata. In the

Ex. 2

until Mr. Kraft's edition appeared, was undoubtedly the most widely used. There is little doubt that these works are not easy. However, for developing finely detailed organ playing, there is nothing like the care-

Keeping Up Mendelssohn

by Dr. Alexander McCurdy

Editor, Organ Department

alike for those of us who have had some experience and for the student with little experience. One will notice at once that great care has been given to the fingering, so that in the changing of fingers, the *legato* is well preserved. The indications are clear, and the results are excellent. The changes of tempo are all indicated. The pedaling is particularly well done by Mr. Kraft, which, of course, one expects from a man who is such a fine player and experienced teacher. We call attention to this in the first line of the Second Sonata (see Ex. 1).

The difficulty of the change in manuals in the second part of the movement has been made so easy in Mr. Kraft's edition, as shown in Ex. 2.

The difficult pedaling, along with the moving manual parts, is particularly well done by Mr. Kraft. I like the clear indications of the phrasing also (see Ex. 3). This is the method pursued by Mr. Kraft throughout. The registrational indications are good. They show that Mr. Kraft expects the organist to use his head about as much as his registration at his command. After the study of the Second Sonata the student will enjoy the Sixth. Is there any more lovely set of variations than those on "Vater Unser"? The Chorale itself is beautiful, and then the way that Mendelssohn used it and developed it, makes it something at which to marvel. Note the method of indications for repetitions in the Chorale by Mr. Kraft (Ex. 4).

Ex. 4

Although the First Sonata is not considered the greatest, it is probably my favorite. The way Lemare played it in San Francisco truly something to remember. The organ on which he played was an outstanding instrument, to say the least. It was built for the Panama Pacific Exposition in 1915, then rebuilt and installed in the Auditorium (the convention hall), Civic Center in San Francisco. It is an organ of one hundred and twenty-two straight stops, some over one hundred stops in the front of the organ, and the remainder in the back, fully in the city block away from the audience. I can imagine the great time Lemare had playing the first three movements of this Sonata with the big organ in front and the effective little organ in back. Lemare was such a colorful player, he always played in such a way that the audience really enjoyed the music. Notice the indications which Mr. Kraft gives for *legato*, available fingers on the left hand (Continued on Page 114)

ORGAN

"MUSIC STUDY EXALTS LIFE"

Advancing the 'Cello Section

by Leland R. Long

NOT THE LEAST of the difficulties in connection with developing the string section in the modern high school orchestra is that of securing an adequate number of well-trained cellists. It is too late to develop competent players of the cello, as is sometimes done with the basses, after students reach the secondary school age. Cellists should be started in the upper elementary grades or in the first years of junior high school at latest. The fifth grade appears to be the most logical time, since by then most pupils have attained physical and mental maturity sufficient to enable them to cope with the demands of the instrument.

The size of the cello has always presented a formidable obstacle to the player in its transporting, as well as its manipulation. Any one who has carried a cello on a crowded bus or street car knows that this bulkiness may at times interfere with the joy of playing. In playing the cello, the means for circumventing the difficulties accruing from its size are found in the series of mechanical devices which are employed by one who is acquainted with them.

Before entering into a discussion of these devices, the factors entering into a wise selection of those available, talent deserve more than passing notice. If a child is a conformist and shows no inclination to be different from his classmates, he is in all probability a better prospect for musical development than one who is individualistic, tenacious, and characteristic. Individualistic tendencies and characteristics should be noted during the screening process, and should be given additional weight in evaluating in selecting 'cello pupils along with other attributes of physique and musical endowments. An instrument which ultimately restricts the player the ability to read in three clefs, which produces technical and intonational difficulties second to none, accompanied by physical demands concomitant with its size, implies a most careful selection of the best available talent on the part of the instructor.

If suitable school instruments are available, it is better to organize a separate class made up entirely of 'cellos than to attempt to teach them with an admixture of the other strings. Many of the technical problems of 'cello playing require specialized instruction, which would impede progress in the mixed group. Moreover, a group of 'cellos may proceed at nearly the same rate as a pupil taught individually, with the added advantages of group participation.

Elementary Instruction

Factors which are important in early training include the development of correct habits in holding 'cello and in the position of an even tone with smooth changes at the tip and facility of the left hand in normal and extended positions. Three-quarter and half-sized instruments are preferable for fourth and sixth graders. They should be equipped with ends which are sufficiently long to permit a comfortable hold, and the "C" string peg at the level of the left ear. With the smaller instruments it is advisable to make a change in the strings and change the "G" peg for the "C" string, and vice versa, since the "G" string invariably becomes sharp shortly after tuning. The reverse stringing seems to counteract this tendency, and the lighter string is tightened at the sharp end, while the bridge is pegged, which is better from the standpoint of balance.

The writer favors a fairly high position of the instrument in front of the player, the point of contact of the upper edge of the back with player's lowest ribs. A higher position, which is advocated by some teach-

ers, places instrument and fingerboard in a more vertical position, which does not permit the natural arm weight to contribute to finger pressure, in the case of the left hand, to the same degree that it does in our recommended position. Also, a better position supports the strings in the more vertical position, requiring more effort on the part of the player in holding. Legs should be out of the way of the bow on both sides of the 'cello, left leg forward and right leg back, with the knees gripping the sides at the top of the

legs. The bow is held low on the side of the knee joint; the knee joint fits snugly over the corner without discomfort to the player. The sharpened end pin should be anchored firmly in the floor or the floor board attached in some way to the chair. All of the strings should be in a position to play upon without changing the position, and the instructor can determine whether or not the instrument is held solidly by grasping the scroll.

Next to the bow, a comparison of the rods with those used by the violinist will help us to distinguish points of difference which are due to differences in size and weight. The 'cello bow is both shorter and thicker than the violin bow. Also, it must be supported more by the hand, since the vertical position of the 'cello scroll affords the same amount of string support as the horizontally held violin. Therefore, all of the fingers are placed in a position to afford a firmer grip of the bow. The cross the stick and in the angle at which they are used not only as a counterbalance, as with the violin, but to assist in holding. The fingers are laid across the stick nearly to the second joint, the tip to the second silver. The tip of the thumb is brought around to its inner edge with the joint slightly bent, rests against the octagonal swell nearest the underside and first and fourth fingers share most of the responsibility.

Much can be done to improve the sonority of the 'cello section, in addition to the quality of tone produced, by emphasizing the importance of bowing. In forte playing, the bow, with all of the hair in contact with the strings, and as close to the bridge as expedient, should be used, especially, the lighter ones play on the fingerboard, the closer the bow should be to the bridge. Many players will keep their bows at mezzoforte location between bridge and fingerboard at all times, regardless of *textura*, unless they are urged to change. The scratch which is so objectionable at close quarters is not a (Continued on Page 119)

take precedence over development of the left hand for some time. It was with a feeling of considerable shock that we heard a teacher remark at a recent 'cello clinic, "I can't get the 'tono," and he held up his left hand, not his right. This was not only contrary to the emphasis which his own teachers placed upon the use of the bow, but to his experience as a 'cellist in concentrating upon tone.

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THOUSANDS of years ago the Egyptians made slowly toward the end of Egyptian God of Healing. The instrumentation of the group of men probably consisted of red pipes, tambourines, and drums. In the Bible we read about "an hundred and twenty priests sounding with trumpets." We know that in ancient Israel, no ceremonial music was complete without its accompaniment of instrumental music, and that victorious warriors were met in the city gates with music.

At that early date they taught to play the lyre, the double-flute, and Cithara were also favorite instruments among the people of Greece. In Rome, the tuba, the corna, the cavalry trumpet or "tuturn" and the short horn known as the "buccina" were the popular brass instruments of the period. In Greece and Rome all triumphal processions were headed by trumpeters.

In 590 B.C. Servius Tullius introduced bronze trumpets into the Roman army. That was indeed a great day for the band, for the bronze trumpet was without doubt the ancestor of the brass instruments as we know them to-day.

Preceded the Orchestra

In history the band preceded the orchestra, but the imperfection of workmanship, inaccurate pitch, limitation of range, and inferior tone quality made it quite impossible to satisfactorily perform the music of that day.

Unfortunately, those handicaps persisted for centuries, and although people followed the band just as they do today, the string instruments were much more popular, because of their advantages in tone, intonation, and general workmanship.

In addition to all these difficulties was added another equally serious. It was not until the twelfth century that musical notation was accepted; before that time all music was played by ear. In the thirteenth century Edward III of England maintained a band composed chiefly of the wind instruments of that period. Henry VIII had a band that must have numbered approximately 100 men. Its instrumentation consisted of fourteen trumpets,二十四号, two violins, three rebecs (aerophone of the violin), one bagpipe, four tambourines and four drums.

It was at this particular period that a great deal of experimentation took place and many new instruments made their debut. There was for example, the sackbut which is very much like the instrument of today; the racketts, ophicleide, trumpet with slides like rimbombone, and the zinke (an instrument like the cornet but with six finger holes and made of wood covered over with leather). The eumuch flute was also a popular instrument of the day.

During the reign of Henry VIII many innovations in the field of band and orchestra were made. At this time, we know, was quite a musician and played on the dulcimer at every opportunity. At this period the fife took favor over the bagpipe in the bands of England; tower trumpeters became bandleaders and following the Reformation they had to perform three times daily to call the people to prayer.

A fifteen century proved another period of progress for the wind band, since it was at this time that the common people were permitted the playing of trumpets which up to this time was reserved for the nobles.

After the Thirty Years War another progressive step occurred in the evolution of the band. Up to that time the forces had been small, but at the beginning of each century there was a promptly dissension when the war ended. However, at this period, standing armies were created. The stepping together of large groups of men in exact cadence and rhythm necessitated a new musical form and it was at this time that the "March" was introduced.

The French began with the Restoration and its bands date from the latter part of the seventeenth century. At the beginning of the eighteenth century the usual instrumentation of the band was—two flutes, two oboes, two horns, one or two trumpets, two or three bassoons, and a bass trombone. Only a very few of the bands included drums, a rather difficult thing to imagine today.

At the close of the eighteenth century, the typical instrumentation of the French Bands was as follows: six clarinets, one flute, three bassoons, two horns, one trumpet, one serpent, and several drums.



THE UNIVERSITY OF MICHIGAN BAND IN 1859

This rare photograph of a group known as "Les Sons Souci" is representative of collegiate musical interest in America nearly ninety years ago.

Bands: Past—Present—Future

The First of Three Discussions Relating to
The History and the Future of the Band

by Dr. William D. Revelli

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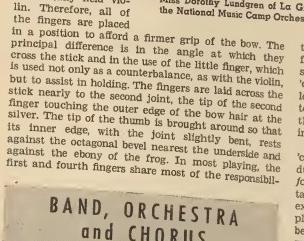
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A Continual Improvement

Throughout the seventeenth and eighteenth centuries wind instruments continued to improve, although it was not until the early part of the nineteenth century that the various instruments were forced to close ranks and stand in formation. The bands of France, as most of the best instrumentalists became members of municipal bands throughout France, thus creating many outstanding concert bands and providing an opportunity for the band to gain its rightful place in the musical world.

The personnel of these bands was composed of approximately seventy musicians, and balance, effectiveness of instrumentation, and tonal color were carefully considered. Many of the French composers wrote original works and on numerous occasions large festivals were held.

At various times in the past, the outstanding bands of France, Italy, Belgium, and England have toured the United States. The over-all musicianship, virtuosity, and performances of these bands was truly remarkable. This was particularly true of the bands of La Garde Républicaine, the Belgian Royal Guards, and the (Continued on Page 118)



Chamber Music and Its Role in Musical Education



HUGO KORTSCHAK

by Hugo Kortschak

Hugo Kortschak, an outstanding authority on chamber music, was born in Graz, Styria, Austria in 1884. He was originally destined for a career in engineering. His higher musical education was obtained at the Conservatory of Prague, under Dvorák and Svitavský. His graduation first position (1904) was with the Berlin Philharmonic Orchestra (under Nikisch). He has become director of the Professor Hugo in 1919, during the Chicago Symphony Orchestra, and touring and teaching. He founded the Kortschak Quartet, which has given many successful Concerts throughout the United States. He has also conducted the Berkshire Festival of Chamber Music, and since 1923 a faculty member of the faculty of the Manhattan School of Music and since 1923 a —Eston's Note.

itual leaders in the field; a characteristic which makes it subject to periodic changes.

Music making in small groups offers the best chance for training in musicianship. In the large symphony orchestra the performance of every player is subject to the technical perception of the conductor, particularly as far as intonation is concerned; the wind instrument players, each playing his individual part most of the time, have somewhat more scope for personal originality. But in chamber music there must be achieved a group understanding and interpretation, resulting in great pedagogical value.

My own personal experiences have been a proof of this fact. Ever since my early youth, chamber music was an almost daily occurrence in our home. There were six children, each able to play at least two instruments. Father was a distinguished musician—formally a violinist, but almost equally so at the viola, cello, piano, and organ. The classic and romantic literature, from duets to quintets was intimately close to us, and while the playing in general was definitely amateurish, it was wisely guided by older people in such a way that it always remained a pleasure to us. Certainly we knew more of Haydn's, Mozart's, and Beethoven's music than of the current popular kind, without, however, being at all self-conscious about it.

We attended as many concerts as possible, mostly entering by the back stairs, looking innocently at the ticketed station there, who in time came to consider us as an unavoidable nuisance. In this way we heard the performances of quartets like the Streicher, the Rose, the Hellmesberger, the Bohemian, and such soloists as Ysaye, Sarasate, Burmester, d'Albert, Sauer, and others. Luckily our home town of Graz is situated within the reach of Vienna which was an inducement for artists to include it on their tours. In one way or another chamber music has become to all of us the focal center of our lives.

Valuable Training in Small Groups

But with all this glamour, chamber music remains the corner stone of education for musicianship and not of music in the home, of which there appears to be a new resurgence. It is, however, in the field of musical education that it concerns many of us most. And what we call musicianship is not something that we can reduce to a set of rules or exercises. In performance musicianship means the quality of musical response which, in translating the composer's intent and emotional message to the listener, comes closest to his real meaning. As to aesthetic values, no material profit can be given, and therefore the whole question pertaining to it depends upon the response of the spirit.



EIGHTEENTH CENTURY MUSIC IN AUTHENTIC SETTING

Four hundred guests went to Williamsburg, Virginia last year for the spring festival of Eighteenth Century music—the delightful series of concerts held annually in the ballroom of the recently Governor's Palace as part of the educational program of Colonial Williamsburg in the restoration of that historic city. In attendance of patriotic, harpsichordist Alexander Schneider, violinist; Ralph Kirkpatrick, mezzo-soprano.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Bowing Differences

"In reading over your work 'The Modern Technique of Violin Bowing' I have not been able to see any discussion of the Salzato bowing. Could you tell me if you would discuss the difference between the following three bowings: Salzato, Sautillé, and Ricochet." —J. H. H., Maryland.

The *Salzato* (Italian) means "leaping" or "bounding"; *sautillé* (French) means the same thing; and *ricochet* comes from the French verb *ricocher*, meaning "to rebound."

The *Salzato* and the *Sautillé* are, according to Vieuxtemps, Novotny, and particularly in America, the word *sautillé* is increasingly used in their stead, and it was under this heading that I described the bowing in my book. However, to an Italian or to an Italian-trained violinist the word has a slightly different meaning; it means "articulated" or "detached," whence the manner in which it is produced. A lengthy discussion of the *spiccato* appeared on this page in the August 1945 issue of the magazine.

The word *sautillé* is still used in this country, but the tendency is to restrict its use to the springing-bow arpeggio, for example:



This bowing was analyzed in detail in the December 1947 issue of *The Etude*, which, however, did not appear when your letter was written.

I had something to say about the *ricochet* last August, but you may not have seen it; so I will describe the bowing again. It is produced by striking the bow on the upper hair lightly with the tip and allowing it to rebound for the required number of notes. The bowstick must be vertically above the hairs. A simple example of the bowing occurs in the middle section of the 46th Study of Mazas:



A very relaxed and well-balanced hand is needed for the *ricochet*, but after a little practice the speed with which the bow springs can be regulated without much difficulty.

A Thumb Problem

"... Last August you gave some advice about developing the stretch of the fourth finger, and I have found it and the exercises you gave very useful with my pupils. ... What if you could help me with a problem that has arisen. It is a rather similar problem, but it concerns the thumb. I have had to do this because my pupils have much difficulty playing in the seventh position or higher because they cannot reach the thumb well enough from the hand.... Can you suggest any exercises that might help?" —Mrs. H. M. K., Virginia

Never ever teacher meets with this problem sooner or later. It can always be traced to the thumb being too far along in years. In childhood and through the teens, the hand is a very supple mechanism and it can be trained to do many things which at first might seem to be impossible.

However, before we discuss means of developing the flexibility of the thumb,

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor



tions comes merely from a lack of "give" in the thumb; if the member seemingly cannot move far enough away from the first finger to permit the necessary reach, then some simple exercises can be given which will soon produce results—very soon in the case of younger players.



These questions will be answered in *THE ETUDE* sections accompanied by the full name and address of the inquirer. Only initials or pseudonyms given, will be published.

Ex. A G string
Ex. B G string
Ex. C G string

These exercises should be carried up the finger-board step by step, with the object of arriving, eventually, at

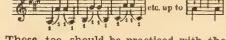
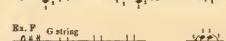


Ex. D G string
marcello

To avoid wear and tear on the first finger, which can and should be practiced with the second, third, and fourth fingers, playing in the same positions. Playing the fourth finger is especially good, for a considerable increase of strength is results.

Many students whose hands are not naturally supple find difficulty even with Ex. A, when they attempt it on the G string. When this is the case, they should transpose the exercises a fifth or a ninth higher, playing them on the D string or the A string, returning to the G string only after this can be easily played on the higher strings.

Below are other, more difficult, exercises that may be practiced with great benefit:



At least two-thirds of the bow should be taken on the accented A and the remaining third on the C-sharp, taking the bow to the frog, where the hammer effect required for the rest of the measure can be best obtained.

Far too many violinists look upon the printed page as sacrosanct. It is not. It represents merely the opinion of one man—who may or may not have been in an especially musical mood on the day he did this or that job of editing.

(Continued on Page 116)

easier to use, and may well begin with them.

An important point of shifting technique may be mentioned here: When the student is using the first or second fingers, he should be very careful to keep the fourth finger over the string on which he is playing. This will insure a correct shaping of the hand in all positions.

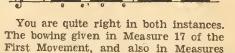
Quite apart from its value as a means of developing the thumb extension, this type of grip is especially valuable in a student's remarkable finger-board sense. And he need not wait to work on it until he has studied the upper positions. Provided always that he has a good ear and knows what a triad is, he can begin to practice the simpler exercises as soon as he is able to play in the third position. If his intention is to play in the third position, his thumb will be in the third position. His fingers and hand will be carefully watched by the teacher, he will gain in a few weeks a familiarity with the finger-board that will save him some months of hard work later. This idea may seem somewhat revolutionary, but a number of teachers have proved its value.

A Bowing Question

"I am sending you two quotations from 'Violin Bowing' Concerto in A minor, No. 1 is the 16th of the 17th Measure of the First Movement; No. 2 is on the 1st page of the Second Movement. In the First Movement, the bowing begins well up to the beginning of Measure 16, but why should the last eighth of Measure 16 be bowing? Please explain. To me it seems better to play that note on the G string. The 'Or' is a special effect required. Regarding No. 2, why is this phrase written as it is? Would not an accent mark or a dash over the G string in place of 'B' indicate the same effect? —Miss N. G., Illinois.

Ex. 1
Ex. 2
Ex. 3

These exercises should be carried up the finger-board step by step, with the object of arriving, eventually, at

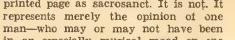
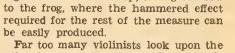


Ex. 4
Ex. 5
Ex. 6

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(Continued on Page 116)

How Much Shall I Charge?

Q. I am a young teacher and have a class of fifteen to twenty beginners. There is another teacher who has been teaching six years and has a class of one hundred. I charge \$1.25 for a half-hour lesson, but I charge only \$1.00 for the first three months, and seventy-five cents thereafter. Your pupils are mostly miners and I feel that this is all they can afford to pay. What do you think?

A. I would like to give you a good lesson is a colored star, but I should like to something different for next year. Will you advise me how I may keep up the attendance at lessons?

Q. I feel that there is a good opening here for me. I would like to have you tell me how to organize that and what pieces to work on. What age girls should I have in such a tee club? — L. M.

A. 1. Conditions vary so greatly that it is impossible for me to recommend a standard price. Your competitor's rate seems a little high, but on the other hand yours is very low for really good teaching. However, it all depends on the quality of the instruction, and if the other teacher is a fine teacher of long experience, it may be that she is worth two or three times as much as you are, since you have only begun to teach. Some piano teachers use the same plan for beginners, and it might be a good idea for you to choose four of your students of most the same ability and teach them all at the same time, charging them fifty cents each, and then having them come twice a week instead of once.

2. As to attending classes, my own plan was to charge for the lessons whether it was taken or not, except in case of illness. Many teachers get around it by making a fixed charge for the term with no room for missed lessons except in case of prolonged illness. You will find it necessary to use stars and other marks of that sort, I suggest that you write to the publishers of *The Etude* for a catalog of teacher supplies. But I myself pin my faith on carefully selected music, a teacher who is known firm and who prays more than she sings, and a good home atmosphere in which the practice, perhaps, will be continued beyond teacher and pupil.

3. Glee clubs are fine, but before you do anything about starting one, I suggest that you get in touch with the music teacher in your public school. It is probable that the children in your town already have the opportunity of singing in various choral groups, and if you are not certain, go and find yourself in some very hot water; however, if you find that a glee club is wanted and if you think you are capable of directing such an organization, you will be able to get excellent material by writing the publishers of *The Etude*. As to age limits, I suggest twelve to eighteen.

A Psychological Problem

Q. About fifteen months ago a thirteen-year-old girl came to me for piano lessons. Other teachers had turned her down because she had a limp in her left hand when a baby, and is still lame at age ten. But she said she loved music and wanted to learn to play the piano, so I took her, and although she could not yet sit up straight, she did not let me know that she has done well and plays some of your pieces far better than other children of her age.

Now, however, something has changed. I thought the mother would be overjoyed because of her hard, persistent work I was able to help her child to learn to play, and

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

understand or that you have not confused me in your letter, and I believe that these personal matters can be straightened out only by means of a frank and friendly talk between the parties concerned.

Is Fatigue Caused by Tension?

In What Key Is It?

Q. 1. Will you please analyze the harmonic progression of "Malagueña" by Leopoldo Alas according to my method? My instructor has told me that I do it wrong, but I do not know how to relax. Do you think it is better to play the piano that makes my hand so tired? Do you think I should be in F-sharp minor instead of C-sharp major?

2. I wonder if this is not a good example of "Tonic Formula" as explained by Charles W. Pearce, "Harmonic Chords" in *Encyclopedias*, edited by Hughes, Taylor & Co., 1893.

3. In a recent issue of *The Etude* you advised a person wanting to enter a conservatory to write to the Secretary of the National Association of Schools of Music for a list of recommended schools, but you did not give his address. What is it please?

Do you think it advisable to study the violin before entering a conservatory? — C. F.

A. 1. Your Instructor is probably right in attributing your fatigue to tension, and I advise you to ask him for specific advice as to relaxation; however, it is also true that piano actions vary greatly in stiffness, and part of your trouble may be due to a hard action in your piano or to the difference between the action of a grand and an upright. I should like to add, however, that you also that this is a very difficult combination—possibly too difficult for you to pick up to teach at your present stage of advancement. So perhaps you ought to lay it aside for some months, meanwhile trying very hard to learn to play your other pieces that way. If you cannot understand that so easily, however, if one is to become a really fine pianist.

2. Professor Robert Melcher, and he has given me the following opinion:

I fully agree with you in considering this piece to be in the key of F-sharp minor rather than C-sharp minor. When the entire composition is based upon the chords of V₇ and VI₄ with frequent use of dominant pedals and the closing theme of the piece is characteristic of this kind of C-sharp minor, the chords are I and II, both considerably altered, and the little girl for a conference, then to adopt a genuinely friendly attitude toward her, then frankly what is troubling you, then to tell you frankly what is troubling her. As far as possible, trying hard to see their side and no matter what they say, don't lose your temper.

It seems to me that you are doing exactly the right things so far as the teaching is concerned. Your piano playing is good, and your plan of giving your pupil some voice in choosing material is excellent—provided it is not too far. But there must be some personal angle that you either do not yourself

choose to use the signature of your sharp chords, but that you do not cause complete monotony. Such domination to the dominant and subdominant forms be formed on the second and first degrees of the scale respectively. As a

matter of fact, such apparent dominants can be, and often are formed on any scale degree. For a further discussion of such chords, I would suggest that you study chapters I and IV of "Applied Harmony," Book II by George Wedge. *Malagueña* is analyzed in the key of F-sharp minor (which I believe to be the really correct analysis), this piece does not illustrate the tonic formula at all. But if analyzed in the key of C-sharp minor, it actually is a curious example of use of an apparent dominant built on the tonic of the scale (tonic formula) in the fifth measure of *Good-Night Lullaby*. Such chords as Mr. Pearce discusses, however, usually occur only occasionally in the course of a composition. For a very simple use of an apparent dominant (see the third measure of the chorus of *Dixie*). An equally simple use of an apparent dominant built on the fifth of the scale (tonic formula) is in the fifth measure of *Good-Night Lullaby*. I can think of no composition which makes such frequent use of supertonic formulae as *Malagueña* seems to do of tonic formulae.

2. I have been studying Chopin's *Revolutionary Etude*, and I find that my hands become so tired when I try to measure the intervals in the piece. My instructor has told me that I do it wrong,

but I do not know how to relax. Do you think it is better to play the piano that makes my hand so tired? Do you think I should be in F-sharp minor instead of C-sharp major?

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A Master Painter on Masters of Music

by Childe Reece

IT WAS Walter Pater, the distinguished creator of an imitable prose style, who declared in one of his essays: "All art constantly aspires towards the condition of music. . . . It is the art of music which most completely succeeds in this effort; it is this perfect identification of matter and form." By which he implied that music is the only art in which the end is not distinct from the means, the form from the matter, the subject from the expression. It is perhaps for this reason that so many painters have been absorbed in music—even if they have never studied it. Theory, for instance, can attain "the perfect identification of matter and form" in their own medium, but have unconsciously endeavored to fulfill the English writer's celebrated dictum.

Of all great painters, it is perhaps Delacroix, the famous nineteenth century French romantic, who was most completely absorbed in the love of music. Delacroix was only one of the pillars of modern art, and was one of the most intellectual of artists. The man who had the temerity to say, "Perhaps it will be discovered that Rembrandt is a far greater painter than Raphael"—a rank heresy in the 1850's—expressed himself in other fields with equal critical discernment.

Living at a time when the creative genius of the western hemisphere was full flower, he was the vanguard of those rare souls whose mental and spiritual curiosity is not equalled by their talent for self-expression. In love with art, he was no less absorbed in music and in literature. He knew and was intimate with many of the outstanding figures of his age—Mérimée, Chopin, George Sand, Gautier, Dumas, and Berlioz. He was the favorite of the Parisian art critic, judge, called him the greatest artist of the French school, and Odilon Redon, that curious precursor of the surrealistic movement in art, ranked him highest among all the moderns. The "Journal"—a diary to which Delacroix confided his reflections, is a remarkable document; not only does it give a vivid picture of his artistic life in Paris, but it also gives a picture of the nineteenth century; it reveals a personality as colorful as his paintings, a man who could say of himself, "What an adoration I have for paintings!" and who at the same time was continually quoting and expounding on Byron, Shakespeare, and Goethe. It is to this famed "Journal" that we are indebted for some of the author's pronouncements on life, letters, art, and music.

Art At Its Summit

In music it was Mozart whom Delacroix revered above all others. "Mozart," he said, "is superior to all others in the way he carries his form through to its conclusion." He was a man of taste, a man who was not a trained musician. Of the composer's "Magic Flute" he remarked: "This is in truth a masterpiece. I was convinced of this at once on hearing the music by Gluck's successor. Here, there, is where Mozart found the art. And here is the step that it caused him to take. He is really the creator—I will not say the inventor, for that is not true—he is the one who is producing—but of the art carried to its summit, beyond which perfection does not exist."

High praise, indeed, but not unjustified by current critical opinion. It is curious to reflect that much as he saluted the romantic Delacroix preferred the classical Mozart to the creator of the Ninth Symphony. The latter called him "the true son of the Ninth." He was called "the calligrapher of the Ninth." This is, of course, a compliment to the violin, and especially because the violin is so difficult and exacting an instrument. It might be added that Delacroix was fond of all your available practices in the piano. You might, however, sing in some choral group in your high school without taking away any of your practice time, and if you have never done any accompanying for a chorus I suggest that you offer your services to your school music teacher.

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WHILE there is no short-cut to musicianship, there are a number of ways of lightening its burdens. One of the best is to begin with musical perspective. This means getting away from the prevalent habit of thinking an instrument first and covering up deficiencies by a lack of awareness at some later time. The wise thing is to teach the small student solfège before taking him formally into the alphabet before he is asked to read! An early and thorough study of solfège develops the ear, develops the association of notes with given sonorities, helps in memorizing, and prevents inaccuracies that arise from not really knowing the relationships between the notes to be played.

Once the young pianist is introduced to the keyboard, the greatest care should be exercised in training him to correct finger and hand positions and posture. I approve the idea of allowing a child to amuse himself at the keyboard before he knows what to do with his hands, but it is harmful to permit him to continue in unnatural postures that subsequent correction can never undo. Worst of all, perhaps, is the tendency among beginners to let their fingers 'break' or bend inwards, at the nail, during corrective exercises (best suggested by the teacher) that can help here.

"Indeed, I believe that most technical difficulties are caused by alert, concentrated awareness. Actually we practice with our minds and our ears far more than with our fingers alone. At all events, we should practicing by ear with the mind in a daydream miles away, is of no use whatsoever. Fifteen minutes of practice in complete mental and aural concentration, is worth hours of finger work. And one of the most important mental qualities for practicing is imagination.

"The important task of developing technique can be made more interesting and more effective by making it too, a field for imaginative play! Perhaps we tend to confuse imagination with dreams; there is definitely a mechanical imagination as well as a dreamy one! You

find mechanical imagination in the work of people who love to tinker with tools, finding out the best way of doing things. You find it also in children who take their toys apart for the joy of putting them together again. Most youngsters have a bent that way and it can easily be developed and put to good use at the keyboard. Take the problem of fingering, for instance. At the outset—especially for beginners—I advocate following the printed fingerings of a reliable edition, or the suggested fingerings of the teacher who understands his pupil's needs. But if the teacher correctly answers the purpose, great gain results from allowing the pupil to find his own fingering, one that does not violate phrasing. Not in a haphazard way, but by earnest trial and error. Let the pupil try various fingerings, always analyzing why one way is better than another and arriving at conclusions. This may take time, but in the end, the pupil learns more than satisfactory fingering; he learns to think and to think about his own finger-needs!

Strengthening Coordination

"This same process of thoughtful and analytical experimentation at the keyboard applies to the actual playing of exercises. I have used two tests of scale playing which are interesting. In presenting them, let me warn that they are not basic material. In teaching an advanced student, who has studied scales, I begin by asking him which scale he finds the easiest. Nine times out of ten, he will name the scale of C-major. And then I judge that he has not done much experimenting at the keyboard because, in reality, the scale of C-major is about the most difficult to play! The absence of black notes (accidentals) makes it easier for the brain to remember the scale of D-flat which lies most naturally for the playing fingers. Still, I ask him to play the C-major scale. And then I ask him to play it again, with his hands crossed left over right; then with them crossed right over left. Usually this stumps him. And the only reason why

it does is that he has not developed true coordination of mind, ear, and fingers. Now, it is this coordination which lies at the root of technical development. "My other test which goes further, can be performed by the students themselves. I suggest it as a fine means of strengthening technical coordination. Write the names of twenty-four scales on separate bits of paper, drop them into a hat, and ask each student to draw out two, without looking. Whichever two he draws, he must immediately play together, one scale in one hand and the second in the other. And when he has demonstrated his ability to play them together smoothly and accurately, let him begin all over again with the crossed hands. I know of no better way to strengthen the powers of mind, of ear, of fingers. Try playing the harmonic scales of E-flat minor in the right hand, and B-flat major in the left, through two octaves, together, the interval of a fourth apart! If you are accustomed to practicing with general, and mechanical concentration, this test should be entertaining, especially with hands crossed. But if you will let yourself practice them merely by mechanical rule, the results will be startling! After these endless combinations are mastered, all regular scales seem like child's play."

"I cannot emphasize too strongly the fact that early finger habits should be regulated so that the simplest five-finger-exercise is made the work of brain, ear, and fingers simultaneously. That is the only way in which practice can be made effective; and it can be achieved by acquainting the pupil to experiment at the keyboard. Invent new and original ways of combining one's left hand in exercise patterns. Develop exercises of your own. Strengthen your mechanical imagination!"

"As soon as the student trains his brain and his ear to guide his fingers (instead of allowing them to lag behind while his fingers play by rote), progress quickens and, even more, practice becomes a pleasure, free of drudgery. That is the problem of the perfectly even scale, for instance. The secret is to key to a rapid passage work, and it is never acquired simply by fingers alone! Since perfect evenness is the goal, the ear must be sharply alert for the least sign of a note that sticks out—and if one does, the brain must immediately seek the reason. (Continued on Page 111)

Imagination and Technique

A Conference with

Jesús María Sanromá

Internationally Distinguished Pianist

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST



JESÚS MARÍA SANROMÁ

LOVE'S TENDER MISSIVE

There is a Valentine Day appeal in this effective salon piece. The lines above the notes in the first four measures suggest sustained playing, rather than accents. Do not over-sentimentalize this work. Grade 3½.

Moderato expressivo (♩ = 120)

PRELUDE

See Dr. Guy Maier's comments upon this famous Chopin Prelude on "The Pianist's Page" in this issue. Grade 6
Sostenuto ($\text{♩} = 88$)

FR. CHOPIN, Op. 28, No. 13

This page of sheet music for piano contains five staves of musical notation. The music is primarily in common time, with some measures in 2/4 indicated by a '2' below the staff. The key signature varies, with sections in C major (no sharps or flats), B-flat major (two flats), A-flat major (three flats), and G major (one sharp). The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Fingerings are marked above the notes, and dynamic markings like *p* (piano), *f* (forte), and *cresc.* (crescendo) are present. Performance instructions include *sotto voce* and specific fingering patterns like '3 2 1 4 3 2 1'. Measure numbers are indicated at the beginning of each staff: 5, 15, 7, 1, 3, 1; 5, 10, 1, 3, 1; 15, 1, 3, 2; 20, 1, 4, 2; 25, 3, 1, 5; 30, 4 3 2 3 4; 35, 21, 53. The page number 88 is located at the bottom left.

The image shows a page from a musical score for piano, featuring six staves of music. The top staff uses a treble clef and a key signature of four sharps. It includes dynamic markings such as 'ff' at measure 40 and 'dim.' at measure 2. The second staff uses a treble clef and a key signature of one sharp. It features a 'p' dynamic at measure 45. The third staff uses a bass clef and a key signature of one sharp. The fourth staff uses a treble clef and a key signature of one sharp. The fifth staff uses a bass clef and a key signature of one sharp. The bottom staff uses a treble clef and a key signature of one sharp. Articulation marks like 'smorzando' and 'stentando' are present, along with various time signatures including common time, 3/4, 2/4, and 5/4.

THEME FROM PIANO CONCERTO IN A MINOR

(2nd MOVEMENT)

(2nd MOVEMENT)

One of the most demanded of all piano concertos is this masterpiece of Grieg. It was written in 1868, when the composer was twenty-five years old, six years after his graduation from the Leipzig Conservatory. Two years later he went to Rome, where he met Liszt, who played the concerto at sight with Grieg at the second piano. When a student at Leipzig, Mr. Theodore Presser dined with Grieg and had the thrilling experience of hearing him play this concerto. Grade 6.

EDVARD GRIEG
Arranged by Henry Levine

Adagio (♩ =

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FEBRUARY 1948

tranquillo

pp r.h. 3 5 3
1 2

p 6 3 4 5
2 1

string. e cresc. 4 5 4 5
2 1

f 7 4 2 1
2 1

pesante 5 6 5 4 3 2 1
2 1 3 1

ff 4 2 1
2 1

p dolce 5 2 1 3
2 1

p 5 2 1 3
2 1

ff 3 2 1
1 2 1

p 3 2 1
1 2 1

p 3 2 1
1 2 1

sforzando 3 2 1
1 2 1

p 3 2 1
1 2 1

p 3 2 1
1 2 1

poco strettio 3 4 3 2 1
1 4

ff 5 4 3 2 1
1 4

p 5 4 3 2 1
1 4

Lento 3 2 1
1 2 1

tranquillamente 4 3 2
1 4
cant. bb. 3
rit. 4
p m p 3
pp rit. 3
ppp 3

LA FLOR DE VALENCIA

(THE FLOWER OF VALENCIA)

(THE FLOWER OF VALENCIA)
The first four measures are an imitation of the Spanish guitar. Play these without pedal, phrase as marked, and play the right hand with delicate staccato. This type of accompaniment continues throughout most of the piece. The melody should be played as though sung by rich contralto. The *Appassionato* section makes an effective climax. The quick change to *morendo* (dying out) in the last measures is a striking effect.

Allegro con molto ritmo ($\text{d} = 56$)

MARJORIE HARPER

The image shows five staves of musical notation for piano, likely from a piece by Chopin. The top staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *p*, followed by *poco rit.* The third staff begins with *a tempo*. The fourth staff starts with *marcato*. The fifth staff begins with *f*. Various dynamics and performance instructions are scattered throughout the piece, including *sust.*, *sf*, *p*, and *ff*.

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THE KTD

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ROMANCE IN A

Thurlow Lieurance's *Romance in A*, written thirty-three years ago, persists in popularity. It is also a great favorite as a violin solo. Simple in its melodic lines, it has had a consistent and enormous appeal. Grade 4.

Andante con moto ($\text{d} = 84$)

THURLOW LIEURANCE

* From here go back to the sign (%) and play to A; then go back to the beginning and play to ♩; then play CODA.
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THE STUDY

WHEN LIGHTS ARE LOW

A twilight reverie by one of our most fascinating melodists. It makes an excellent slow waltz for dancing. Grade 3½.

MORGAN WEST

In slow waltz time ($\text{d} = 112$)

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A little faster and brighter

slightly slower
in time again

slightly slower
in time again

increase suddenly
diminish
slower and tenderly
gradually diminish
p. D.C.

CHICAGO THEATRE OF THE AIR THEME

This theme is familiar to millions of listeners and makes a first rate piano solo of its type. Very florid and chromatic, it will have a wide appeal to young folks looking for colorful idioms. Grade 5.

Moderato con moto

ADOLF G. HOFFMANN

f
p subito
poco cresc.

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THE ETUDE

f
appassionato
pp
cresc.
mf
a tempo
rit.
f
ff allargando
a tempo
f
pesante

SCENTED SHOWERS

FOR TWO PIANOS, FOUR HANDS

LOUISE GODFREY OGLE

Tempo di Valse ($\text{♩} = 120$)

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THE ETUDE

FEBRUARY 1948

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DRIFTING THOUGHTS

Grade 3.

O.SCHELDRUP OBERG

Moderato espressivo ($\text{♩} = 96$)

FINALE, FROM THE SIXTH SONATA

FELIX MENDELSSOHN
Edited and revised by
Edwin Arthur Kraft

Sw. Voix Céleste 8'; Soft Flute 8'
Gt. Grosse Flute 8'; coup. to Sw.
Ch. Unda Maris 8'; Concert Flute 8'
Ped. Soft 16'; coup. to Sw.

Andante ($\text{♩} = 76$)

<img alt="Sheet music for the Finale from Felix Mendelssohn's Sixth Sonata, edited and revised by Edwin Arthur Kraft. The score is divided into MANUALS and PEDAL sections. The MANUALS section includes parts for Sw. (Voix Céleste 8'), Gt. (Grosse Flute 8'), Ch. (Unda Maris 8'), and Ped. (Soft 16'). The PEDAL section includes parts for Gt. or Ch. and Sw. The music is in common time and features complex organ stops indicated by numbers above the notes, such as 1, 2, 3, 4, 5, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 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CA^NZONE AMOROSA (VENETIAN LOVE SONG)

ETHELBERT NEVIN, Op. 25, No. 3
Arranged by T. Adamowski

Musical score for piano four hands, page 10, measures 11-15. The score consists of four staves. The top two staves are for the right hand (Pianoforte I), and the bottom two staves are for the left hand (Pianoforte II). The key signature is three sharps (F major). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 features a melodic line with grace notes. Measure 14 includes dynamic markings *Fine* and *amorosa*. Measure 15 concludes with a dynamic marking *D.C.* (Da Capo).

11 12 13 14 15

Pianoforte I

Pianoforte II

Fine

amorosa

D.C.

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THE ETUM

FEBRUARY 1948

WITH HUMBLE HEARTS WE COME

Hugh Hollifield*

DONALD LEE MOORE

Andante moderato

1. With humble hearts we come now To read Thy word and to pray, —
2. Pre-pare us to re - ceive Thee With minds un - turn - ished and freed —

To of - fer songs of prais - es For the bless - ings of the day, To ...
From earth-ly cares and tri - als And from thought of self and greed. Oh, ...

Piu mosso

seek hold Thy ho - ly guid - ance In the tasks that we face to mor - row; With The Thy cross be - fore us! In our hearts may we ev - er cher - ish.

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THE ETUDE

out prom - ise Thou hast giv - en, That be - liev - ers shall nev - er per - ish.

Bless now the man - y wea - ry, Whose hearts are la - den with fear; Oh, Place Thy strong arm a - round us; Oh, may we stray from it nev - er! And ...

vis - it them,Lord, with Thy heal - ing love! May they know that Thou art near! when Thou art done with us here be - low, — May we dwell with Thee for - a tempo ...

FEBRUARY 1948

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VALENTINE DANCE

Allegretto grazioso ($\text{d} = 56$)

SECONDO

MARIE RAPELJE

p dolce

dim. e rit *poco animato*

Tempo I

dim. e rit. *p dolce*

Tempo I

mf

VALENTINE DANCE

Allegretto grazioso ($\text{d} = 56$)

PRIMO

MARIE RAPELJE

mf dolce

dim. e rit. *poco animato*

Tempo I

dim. e rit. *p dolce*

Tempo I

mf

p

mf

p

mf

BETTY'S HIGH CHAIR

This piece is for the very young beginner. There is only one chord in the right hand. First teach this chord; then let the pupil play the hands together, learning the names of the notes as they occur. Young pupils usually enjoy the cross-hand playing. Grade 1.

FRANCES M. LIGHT
l.h.

Moderato ($d=60$)

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Words by A.R.

Grade 1. Allegretto ($d=76$)

ORGAN GRINDER MAN

ADA RICHTER

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THE STUDY

The Organ Grinder plays his favorite tune. *

a tempo

a tempo

* Melody in F (Rubinstein)

WINTER ECHOES

J. J. THOMAS

Grade 1½. Moderato ($d=56$)

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Chamber Music and Its Role in Musical Education

(Continued from Page 82)

In the regular course of individual instruction, too, it is of advantage to develop a sound elementary feeling of rhythm by means of accompaniment, preferably at the piano, for contrast of tone and rhythm. Mathematics involved must be clearly grasped, while process should be relegated to the subconscious as soon as every step has been mastered.

One cannot help but observe, at this point, how many advanced students lack stability in rhythm. Is the fact, perhaps of our popular music being explosive rhythmically, a sign of general lack of sensitivity to rhythm? This type of music seems to need a powerful stimulus.

Pianists in general conquer the aforementioned problems somewhat sooner than the elementary instrumental approach being easier; also there is abundant material for four-hand playing covering every stage of progress. But for them also it is of great value to cultivate ensemble playing with string quartet instruments as soon as possible for the stimulus of contrasting tone color. Unfortunately, few of the collections of easy pieces for violin and piano have the piano part of the instrument of primary grade of difficulty, presumably because it is taken for granted that the violin teacher will play the piano part. However, much would be gained by making it possible

for the budding pianist and violinist to get together and make music, no matter what the instrument.

Very easy music by such old masters as Purcell, Frescobaldi, Gluck, and so on is now ably published in this country and some of it can be used in various combinations of instruments. If it will help to bring music into the family, use of these publications will be a fruitful thing indeed.

Valuable Material

Two great masters have favored the somewhat more advanced players with valuable and fine musical material: Schubert, with his "Trout" Op. 137 for violin and piano, and Dvořák with his Sonatina, Op. 100 for the same instruments. There are also the Haydn String Quartets, Op. I, No. 1 and No. 2 which include cello, double bass, violin, viola, and "cello parts" which meet technical demands. A piece should go out some day to our contemporary composers to consider the needs of these earlier stages in the musician's progress.

For piano players, one can begin to build up an ensemble with systematic lines provided that it contains fairly stable groups of players. With a string quartet (trio or quartet) consideration must first be given to movements which can serve for a time as exercises in particular techniques, such as suppleness, power, intonation, etc., sustained slurs, rhythmic facility, or sustained slurs, rhythmic facility, intonation. Also to special forms like fugue or other intricate polyphony. On that basis it will be possible to study complete works which exemplify the various styles of the great masters. Care must be taken to avoid suppression of natural gifts for interpretation while

guiding them into proper channels without loss of initial enthusiasm. It takes time for young players to learn to judge the sonority of their playing and to attain a balance of tone without self-sacrifice to hear the ensemble in an objective way.

The problem of proper balance is particularly pertinent in chamber music with piano. Above all it must be taken into consideration that a piano does not give off as much sound as a concert hall. Experience tells that a piano part which may sound somewhat aggressive in a room may not prove to be so in a hall, but rather it needs more color. Halls differ very much in this respect—and so do rooms. If it is possible, a piano with a warm support of the part will often give a static quality to playing.

Here again the nature of the music played is a deciding factor, even within compositions of the same composer. Take for instance Brahms' Trio in C minor (piano, violin, cello) as contrasted with his Piano Quintet (piano, violin, cello quartet); the Trio will demand a more transparent treatment than does the Quintet; and this not solely because of the instrumentation but foremost because of the very inner nature of the work.

Then there are the contrasts within one and the same movement in a composition—differences due to the mood of the music itself and often not marked but dependent on the sensitivity of the player.

Our contemporary composers are much more explicit in these things, for whatever else the difficulties may be, the nuances are usually most clearly marked and not left to the speculation of the performers or, what might be still worse,

to their mood of the moment.

It is hard for some young people to realize that although a musical expression is a high degree of inspiration, it is inspiring drawn into a rational form; the intentions of detail are indicated by means of tempo and degrees of intensity—also by contrasting forms, moods, and tonalities of its various movements. All this must be grasped and translated back into the original artistic impulse that caused the composition's birth. Truly an inspiring task!

Well Planned Courses

To carry this out in practical ways requires the services of Music Schools and Music Departments requires careful consideration as to the best grouping of students in regard to their state of advancement musically as well as technically. In the actual working out of the course two aims should be kept in mind: the first, to develop quality of musical taste; the second, to acquire fluency not only in technical reading but in that kind of ready mental adaptation that good ensemble playing requires.

The technical demands of the material selected for study should come well with the student and the weakest member of the ensemble. The first approach to the music at hand should be to gain insight with as few interruptions as possible, in order to test and to develop the quick grasp of the general outline and the musical message. This should be followed by a careful study which, in the case of the more advanced music, may be confined to one or several movements and not left to the speculation of a teacher or, what might be still worse,

to their mood of the moment.

It is important to realize that although a musical expression is a high degree of inspiration, it is inspiring drawn into a rational form; the intentions of detail are indicated by means of tempo and degrees of intensity—also by contrasting forms, moods, and tonalities of its various movements. All this must be grasped and translated back into the original artistic impulse that caused the composition's birth. Truly an inspiring task!

To violinists, who have already acquired a satisfactory degree of technical assurance, it is recommended that they learn to play the viola. The necessary adjustment is found, however, to be often imagined. In many cases no special treatment is needed, as for instance, where the aim is no more than the musical experience of playing the part.

Players of wind instruments will find joy and satisfaction in the participation of studying the wide scope of master works written for the combination of reed and brass instruments. The musical benefit for all participants will be great since each group can learn from the other in matters of phrasing, tone color, and intensity. Teachers will feel fully rewarded for their efforts in behalf of a chamber music class aside from professional training. It is a pleasure to bring back this form of musical enjoyment to where it originated, the family.

of seventy-eight. He had appeared with The Philadelphia Orchestra and the Boston Symphony. For seven years he was director of music and organist of the Wanamaker Store, Philadelphia.

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Competitions

A NATIONAL COMPOSITION CONTEST conducted by the Senior Division of the National Federation of Music Clubs is announced for the spring of 1948; this in addition to the annual contest for composers in the eighteen to twenty-four age bracket sponsored by the Junior Division. A cash prize of \$500 is offered in the Senior Division Contest for a composition of fifteen minutes playing time for solo piano, three voices, or piano and vocal. In the contest for young composers, cash awards ranging \$500 will be awarded in three different classifications. Details concerning the Senior Division contest will be sent from Dr. Francis S. Seitz, chairman, Marion, Indiana; Indianapolis, 4, Indiana; the Young Composers contest has as its national chairman, Dr. Francis J. Pyle, Drake University, Des Moines, Iowa.

Playing by Touch

(Continued from Page 78)

There is nothing of an active nature that does not require determination, enthusiasm, and consistent effort. If we would learn to skate, we must learn how, and practice; if we would play table tennis, we must learn how to practice. And most certainly, if we would learn what is worth playing, we must be prepared for a considerable period of day-by-day effort under the guidance of a teacher who knows how to teach.

The World of Music

(Continued from Page 61)

1903 to 1907 he was president of the Chicago Conservatory of Music.

ETELKA EVANS, a member of the faculty of the Cincinnati Conservatory of Music for the past twenty-five years, died in that city on December 13. Miss Evans, a writer, was active also in music club work. She was a past president of Pi Kappa Lambda, honorary musical society.

CORA W. JENKINS, widely known music educator and composer, who for many years had conducted the Jenkins School of Music, died November 9, 1947, at Oakland, California, aged seventy-seven. Miss Jenkins specialized in teaching children and in training teachers in the art of child training.

A PRIZE of \$2,000.00 is offered by Robert Merrill for the best new one-act opera in English in which the heroine wins the girl. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. Entries should be made to Mr. Merrill at 48 West 48th Street, New York City.

THE PENNSYLVANIA FEDERATION OF MUSIC CLUBS has announced its tenth annual State Composition Contest. The awards are for composition in three different classifications: Class I, Solo for Voice with piano accompaniment; Class II, Solo for Piano; Class III, Concerto for Piano and Strings.

The prize is fifty dollars in each of the first two classes, with a hundred dollar award in Class III. The closing date for entries is January 15, and all entries may be secured by writing to Mrs. Thomas Hunter Johnson, Chairman, 407 Bellevue-Stratford, Philadelphia, 2, Pennsylvania.

MONMOUTH COLLEGE offers a prize of one hundred dollars for the best setting of a prescribed metrical version of Faust by Goethe, composed for congregational singing. The competition is open to all composers; and the closing date is February 20, 1948. The details may be obtained from Dr. Charles H. Leonard, Monmouth College, Monmouth, Illinois. Clair Leonard, professor of music at Vassar College, Poughkeepsie, New York, is the winner of the 1947 Psalm tune competition.

DR. IRVING J. MORGAN, distinguished organist, composer, writer, instructor, and organ architect, died November 29 at Rosemont, Pennsylvania, at the age of 70.

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Play and Beauty in Music

(Continued from Page 71)

only to recognize now that artistic phrasing and dramatic movement in the song are determined as much by the words or meanings to be expressed as they are by the music. The performer not only becomes interpreter of the music, but also becomes as illustrated in a song without words, but assumes a double duty in the artistic enunciation of the words and the phrasing for emphasis and meaning.

In this there is room for artistic license, as in the choice of vowel quality, the relative duration of vowels and consonants, and various types of pauses which might not occur in speech by itself. This is, of course, a legitimate phase of art. But even when the words are merely an occasion for vocalizing and are of no consequence in themselves, the demand for adequate articulation still obtains.

The problem of foreign language, so conspicuous in great music, comes to the front anew. The primary aim is not to convey meaning, since the language is not understood by all its hearers; but art demands that the language be ennobled in tone. Indeed, one reason for using a given foreign language, such as Italian, is that it lends itself so well to artistic vocalization; but the main reason is that the poetry and the music fit together better in the original than in most translations. However, given a good translation, one would be more effective if the music were accompanied by words that were understood.

We must learn to distinguish between what a person says and what he does. In other words, speech is not merely efficient and beautiful or inefficient and ugly, but it is a label for an index to what a person really is. As a result, the effort to express the truth operates constantly as a motive for being true, for being what he represents. Thus we need to cultivate character in terms of a person's speech, but his speech tends to form and stabilize his character.

I have stated this from the point of view of good speech. The principle applies equally to bad speech, and is more strikingly evident to the casual observer. As I have said,

"As a speech is known by the sound, whether it be cracked or not, so men are proved by their speeches."

And as Ruskin says:

"There is nothing I can tell you with more earnest desire that you should believe nothing with wider grounds in my experience than for requiring you to believe, than to have your ear well to the ground."

Training for good speech. A new profession has arrived, that of the expert to whom actors, musicians, business people, doctors, lawyers, preachers, and teachers may turn for corrective training in speech. Training for good speech must be and in the future will be one of the best opportunities for the education of children, both in the home and in the schools. We cannot change our facial features much, except by face lifting or superficially covering up with powder and paint, but we can change our voices. Indeed, every aspect of our speech can be permanently changed through early and well-ordered training.

A pleasing voice is one of the fundamental forms of beauty and power in

personality. Ugliness of speech is most repulsive when associated with beauty in other respects, such as beautiful features or form, or a good singing voice.

ANOTHER FACT. Consider the significance of the fact that speech is an index to character. Here, I mean speech in a broad sense, including gesture, laugh, smile, attitude, and the countless reflexes which convey ideas. Modesty, sincerity, courage, trustworthiness, truthfulness, and numerous other evidences of character are revealed through speech, and not in the ideas that are spoken, but in very large and essential part through manner of speech. A good judge of human nature quickly reads personality through speech, even in incidental and ordinary conversation.

A rogue may have a cultivated voice, but he lacks the ability to detect the sincerity on the other hand the male-believe and the cynicism which vitiates the genuine character of the person. Imitation is easily detected. An appealing and winsome voice on the part of the rogue makes him all the more repulsive to us.

ANOTHER CASE OF THE USE OF BEAUTY OF VOICE AS AN INDEX TO PERSONALITY. The problem of foreign language, so conspicuous in great music, comes to the front anew. The primary aim is not to convey meaning, since the language is not understood by all its hearers; but art demands that the language be ennobled in tone. Indeed, one reason for using a given foreign language, such as Italian, is that it lends itself so well to artistic vocalization; but the main reason is that the poetry and the music fit together better in the original than in most translations. However, given a good translation, one would be more effective if the music were accompanied by words that were understood.

The first step in education for good diction is to emphasize the existence and significance of these demands, and to condemn professionally slovenliness and impatience. The next step involves the words in some science in the art of speech sets the pace for training in the art of diction for music. The singer must first learn to speak beautifully. The pedagogy of music must draw its first lesson from experimental phonetics in speech. Singing teachers must learn a new language which can be adopted only by thorough and scientifically organized training.

Let us approach diction in music by studying diction in speech. If the reader will remember throughout the following section that he can substitute the words beauty and ugliness wherever the words beauty in speech occur, he may find it helpful in discovering the relation between diction in music and diction in speech. If beautiful diction is mastered in speech, it also will express itself in music.

Training for good speech. A new profession has arrived, that of the expert to whom actors, musicians, business people, doctors, lawyers, preachers, and teachers may turn for corrective training in speech. Training for good speech must be and in the future will be one of the best opportunities for the education of children, both in the home and in the schools. We cannot change our facial features much, except by face lifting or superficially covering up with powder and paint, but we can change our voices. Indeed, every aspect of our speech can be permanently changed through early and well-ordered training.

Let me outline briefly the program for speech education as I think it should develop in the near future. The first step would consist in making people speech-conscious by teaching them the significance and the possibilities of good speech. We must begin by educating parents about the value and the importance of good speech. They must learn that the young child has natural abilities for good speech; that it is possible to create good speech; and that they are responsible for preventing speech backwardness in the child. Then we must appeal to the child himself, giving recognition to existing good qualities in his speech, encouraging improvement, and making him conscious of progress and of the value of achievement. And let us not forget that good speech is acquired mainly through imitation.

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abilities, both for education and for entertainment. Radio also is modifying the speech of our youth to a surprising degree. Witness the good dictation in "This is the Army."

When we once become thoroughly speech-conscious, the training will in large part take care of itself; but speech habits are set in the home and on the playground before the child reaches school, and stress upon formal training should be made in the early grades.

The training should always have two aspects: first, a positive aim for the development of good speech; second, a corrective suppression of bad speech habits. Scientific study of the subject has now demonstrated that we can isolate each one of the factors of voice, and re-train with excellent results.

The cultivation of good speech is intimately associated with other forms of physical culture, such as dancing, golf, tennis, frown, gestures, posture, ideas, ideals—in short, good taste and gracious action. Training in speech will therefore always involve the refinement of these, and it is largely in the exhibition of the history of music therapy from primitive times and tribes to the present, disease the psychological effect of music on human beings; the increasing use of music in industry to make happier working conditions; the help that medicine has been to musicians and the solace that music has brought to weary physicians.

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"MUSIC STUDY EXALTS LIFE"

FEBRUARY, 1948

Junior Etude

Edited by

ELIZABETH A. GEST

Animals and Birds in Opera

MOST of the well-known operas were built on somewhat fantastic or imaginative tales, some very charming; and in a few cases animals and birds have important influence on the development of the plot. In very large-scale presentations of opera it is easier to use animals; in smaller productions they can only be suggested.

For instance, in the *Triumphal March* from "Aida," by Verdi, the procession sometimes includes horses and other animals—sometimes real elephants and camels!

In "The Juggler of Notre Dame" by Massenet, the old monk sometimes comes with his provisions borne on the back of a donkey, or in a donkey cart.

In the "Magic Flute" by Mozart, there is a serpent.

In "Madam Butterfly" one scene is frequently studded with fire flies.

In "The King's Children" ("Königskinder") by Humperdinck one of the characters, the Goose Girl has a flock of geese.

Wagner uses a swan in "Lohengrin" in a very important way; and another swan in "Parsifal." In "Siegfried" he uses a dragon; and in "Die Walküre," the nine Walküre (or Valkyries) are the daughters of Wotan.

Song Titles Game

Each song title, expressed in words of the same meaning, must be put back into the original word. Example: Elderly dark-skinned man—Old Black Joe.

1. The final blossom of summer.
2. For he's a very loyal person.
3. There's melody in the atmosphere.
4. Three sightless rodents.
5. The antique wooden pall.
6. No one is aware of the tribulations I have endured.
7. Decorate the auditoriums with branches of red berries.
8. Elderly people in their house.
9. When the lunar disc appears above the high hills.
10. There will be no precipitation.

(Answers on next page)

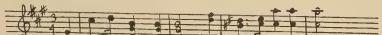


1. Is Fritz Kreisler a composer, violinist, or conductor?
2. Who wrote the *Wild Horseman*?
3. In what opera is the famous *Anvil Chorus*?
4. What does *quasi allegretto* mean?
5. What are the letter names of the piano keys?

(Answers on next page)

Chopin Prelude in A (In the exact rhythm of the Prelude).

by J. Lillian Vandevere



How soft and far away
From out another day

Each pensive tone would start
From out a mournful heart.

This simple Prelude rings,
Its melancholy sings.

An air of days gone by;
When Polish hearts beat high,

The wistful strains repeat
A theme both sad and sweet.

With gentle grace and ease,
Slim fingers touched the keys;

They traced with loving care
A path of beauty there.



It echoes once again,
This air from Chopin's pen.

Holly and the Fog Horn

by Martha Sliter

THE SHIP rocked and the fog horn blew until Holly thought she could not stand it another minute, and every one on board felt the same way about it. The first day of the cruise had been perfect, with blue skies and fluffy white clouds, and a sun that did the sun-tan trick! Then it was, mid-afternoon, the fog had not lifted and most of the passengers were napping, or playing games in the lounge and looking very young if we whipped up a concert to drown the blast of the fog-horn?"

Madge gave her a hug. "Holly," she said, "I'd be eternally grateful if you would. On days like this it's hard to find things to entertain the passengers and we have not been on board long enough for me to do very much talent scouting yet. What can you youngsters do?"

"Just wait and see," replied Holly with a smile, and went into a huddle with her friends.

In a few minutes they had gathered around the piano and Holly played a few chords to attract the attention of the game-playing and reading passengers. "Hello, good evening," she began, with a twinkle in her eye, "between blasts you will be hearing an impromptu concert given by the Teen-talent on board. No rehearsing, no preparation, just fog!"

At first there was a ripple of surprised comment and then an appreciative silence as Holly started to play, and when she finished there was a real ovation. Next the Rollins twins, Nellie and Sue, sang a medley of songs, with Jimmy Driscoll at the piano; then Bert Brown sang a few Irish ballads in a tenor voice anyone might envy. Diane Martin dashed down to her stateroom to get her violin and was back in time to play next on the program, and the audience enjoyed her familiar Kreisler arrangements. Carmela Kane brought the program to a close with her dancing of a beautiful Spanish dance, accompanied by Holly at the piano.

After much applause the passengers congratulated the young performers. Holly, flushed with excitement, was greeted by Madge, who presented the cruise director, Mr. Alexander, "Holly, my dear," he said, "that's the best impromptu concert we have ever had on board. You are a born musician, entertainer, and tonic for frazzled nerves."

"Oh thank you, it was just loads of fun," said Holly in great surprise. "I enjoyed doing it so much."

"I've just been talking to your mother," he continued, "and she says we have her permission to ask you to stay for the rest of the season to act as talent scout and entertainer, to help Madge and whip up a little comedy like this whenever things get a little dull. Would you like that?"

Holly's stare of amazement soon gave way to delight. "Would I like it!" she exclaimed. "I'd love it! And all those practice hours I've spent at the piano have really meant something. Bless that old fog-horn after all!"

"Fine, Holly; I'm so glad," said Madge.

THE ETUDE

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Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Walnut Street, Philadelphia (1), Pa., by the 2nd of March, 1940. Subject for essay this month, "Church Music."

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FEBRUARY, 1948

